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ABSTRACT

The third volume in this series contains eighteen articles dealing with various aspects of Romanian-English contrastive analysis. The goal of the project is to reveal the specificity of the structures and systems of Romanian and English, and to compare them in order to formulate norms for the practical teaching of the two languages. To this end, the present articles cover such topics as the vowel systems in Romanian and English, methods for teaching sound systems, passive and possessive constructions, contrasted grammars, verbs and their objects, tense structure, the imperfect tense, semantic grammatical equivalences of modal verb phrases, relative clause structure, semantic structure, semantic transformation and contrastive analysis of vocabulary, and semantic interference. The last article is a report of the working group for studies in vocabulary. (CLK)

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Vol. 3

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THE ROMANIAN-ENGLISH CONTRASTIVE ANALYSIS PROJECT

STUDIES

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1972

THE ROMANIAN ENGLISH
CONTRASTIVE ANALYSIS PROJECT
Director: Prof. Dumitru Chiţoran, Ph. D.

S T U D I E S

UNIVERSITY OF BUCHAREST
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3

The present third volume of the Bulletin of the Romanian-English Contrastive Analysis Project comprises the papers and reports presented at the national conference of the Project held in Bucharest in November 1971.

The bulletin includes six papers on phonetics, eight on the grammatical structure and five on the lexicon of English and Romanian.

While a few studies are still interested in the theoretical aspects of contrastive analysis (C.Mirza, R.Mihăilă, V.Ştefănescu - Drăgăneşti), most of the other deal with the constrastive analysis proper of selected topics at the phonological, grammatical or lexical levels.

We would like to point out in particular the efforts made by the Romanian-English Contrastive Analysis Project workers to include semantic and semiotic problems in their analysis (W.Nemser, S.Golopenţia-Eretescu). These problems have been paid less attention by similar Projects elsewhere.

The present volume has been coordinated and edited by Dumitru Chiţoran and Ioana Ionescu.

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INTONATION CURVES IN THE ENGLISH OF ROMANIANS

by Andrei Avram

1. The aim of this paper is threefold: a) to discribe the intonation curves of several utterances read by Romanian speakers learning English in contrast with the intonation curves of some utterences as pronouced by English speakers; b) to find, within the limits of the available material, those cases where there is overlapping between two intonational systems; c) to point out certain difficulties due to intonation which Romanian speakers may face when learning English.

We have worked out two groups of subjects (A and B) and two sets of utterances (most of them made up of one sentence, some of them one-word sentences). There were 16 people in group A, and there were 100 sentences in the corresponding set A. In group B there were 3 people; out of the utterances pronounced by them 18 have been taken into consideration.

The utterances in set A have been described according to their syntactic structure [1] in five groups (I-V). Groups I,II and III are characteristically pronounced by English speakers with a falling tone, while groups 4 and 5 with a rising tone. The utterances in set B have been devided as far as their intonation is concerned, into 3 groups: VI (falling), VII (rising), VIII (falling- rising).

---

[1] Groups IV and V differ only in one detail, the presence or absence of too, respectively.

Within such a group the various utterances have been marked with small letters (a,b, ...); as far as the B set is concerned, the order of the utterances within each group corresponds to an increased number of syllables in the utterance.

The subjects have been given numbers 1-16 in group A and 17-19 in group B. Table 1 indicates the way the subjects and the utterances have been numbered and the type of tunes which the latter corresponds to.

Set A (subjects 1-16)

I	a-e	falling	
II	a-c	"	
III	a-b	"	tones
IV	a-t	rising	
V		"	

Set B (subjects 17-19)

VI	a-d	falling	
VII	a-e	rising	tones
VIII	a-i	falling-rising	

Table 1. General data regarding the utterances which have been studied.

The two groups of subjects correspond, roughly speaking, to two levels of knowledge of the English language. Although subjects 1 - 16 do not make up a homogenuous group, their essential characteristic is that they all know English (at least its sound aspect) considerably less than subjects 17-19.

2. In each case, the curves given in the corresponding figures follow the direction of the 5-th harmonic given by our sonograms. The discontinued line of the curves is accounted for not only by the nature of the sound (for instance[t]), but also by the impossibility to determin the 5-th harmonic all through

the voiced segments, as well as by the prenunciation peculiarities of the subjects (for intance, in certain cases some of the subjects have replaced ([z] by its voiceless pair). We have not re-built, in the figures, the 5-th harmonic on the basis of the higher or lower harmonics which are visible for a longer stretch, but we have taken them into consideration when writing our remarks.

Where the intonation curvers corresponding to the pronunciation of two or more subjects have been found to be similar, we have added in parentheses after the number of the subject who has pronounced a certain utterance with a certain intonation curve, the numbers of the subjects who have pronounced it in a similar way.

3. The utterances in set A are the following.

I. a. It's a table.
   b. That's the table.
   c. That's the blackboard.
   d. Those are windows.
   e. These are glasses.
II. a. No, this is not a chair.
   b. No, this is not a book.
   c. No, they are not desks.
III. a. What's this?
   b. What are these?
IV. a. Is this a chair?
   b. Are these desks?
V. Is this a book, too?

The above sentences, which have been taken from A.S.Hornby's book [2], have been read by 4 male subjects (between 24 and 39 years of age) and by 12 female subjects (between 17 and 42 years of age), one of them a middle school pupil, one a technological school graduate, and 14 subjects with higher education (languages - 10, psychology - 1, technical faculties - 3).

---

[2] A.S.Hornby, Oxford Progressive English for adult Learners, Book One, London, (First Published 1934; Reprinted 1937) p.3 and 5.

These subjects can be divided in the following way according to how long they have studied English (we give the numbers of the subjects):

- 2 months (3,4,6,8,9,14);
- 4 to 7 months (5,7,10);
- approximately 1 year (2,11,15,16);
- " 2 years (13);
- " 4 years (1,12).

The above sentences belong, in Hornby's book to two texts; some of them come after another marking a dialogue (a statement is the answer to the preceding question).

The subjects read the texts through in front of a microphone connected to a high fidelity tape recorder. In selecting the utterances under examination (for which we have made narrow band spectrograms) we have been guided by the syntactic criterion (within the limits of the recorded material, we tried to obtain the maximum number of possible syntactic paterns, in the widest sense of the word)[3], by the length of the utterance (we have chosen only a few of similarly patterned utterances having the same number of syllables), and also by the "acceptability" of a subject's pronunciation. It goes without saying - especially when we did with beginners - that we have come accross many curves of faulty consonant or vowel pronunciation but, bearing in mind our purposes we could regard as "acceptable" all those utterances in which the mispronunciation of the sounds did not turn , for instance, a statement into a question (or vice versa), or did not change the number of syllables[4] or lead to other types of modification which would have rendered impossible a comparison between the melodic curves of the sentences uttered by the subjects under examination and its corresponding curves of a correct English pronunciation (for instance we did not take into consideration those curves where the subject pronounced"it is = it is"instead of"its = it's)". As we have applied this last enumerated selection criterion we have not obtained for any of the 13 sentences, 16 useful recordings (there are only 10 or 11 for the 5 sentences the pronunciation of which was examined for all our subjects who fulfilled the above mentioned conditions.[5]).

---

[3] See footnote 1.

The standard against which we have examined our subject's intonation curves is the record accompaning A.S.Hornby's text book (marked "O" from now on). Sometimes we have also used recordings of the intonation of a native speaker (prof.E.Tappe) whose voice was recorded on a tape in the laboratory for experimental phonetics of the Centre for Research in Phonetics and Dialectology, Bucharest/in June 1970 (marked "T" from now on).

4. I.a. *It's a table* (figure 1) O's highest pitch level can be found in *a*. An approximation of the melodic curve of the standard can be found in the pronunciation of only one (14) of the 10 subjects from whom we have recorded material; one must, however, mention that in subject's 14 pronounciation there is only a small difference in height between *it's* and *a*. In five cases (2,9,11,12,15) our subject's intonation curves show only distant similarity with O's intonation curves, (the highest pitch carried by *a* is only slightly higher than or roughly equal

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[4] See footnote 12.

[5] Sentences Ia,IIa, IIIa, IVa, V. In order to have a comprehensive material we have also examined a certain number of subjects for the other 8 sentences included in the above list.

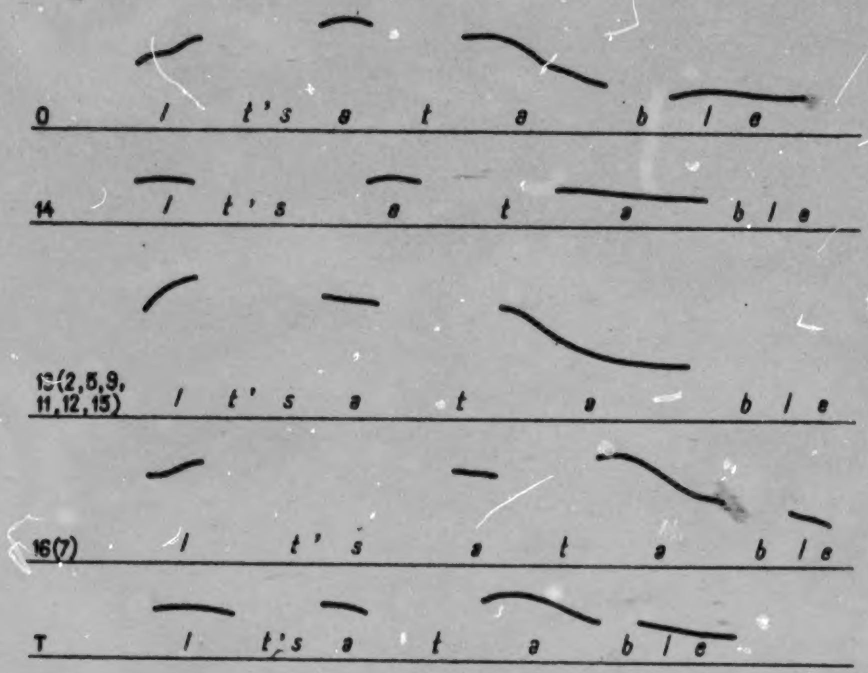

Figure 1.

to, that of the first syllable of the sentence). There were two cases (subjects 3,13) when the subjects used the highest pitch level on the first syllable of the sentence (see figure 1, subject 13) and other two cases (7,16), as well as in T's pronunciation, the maximum pitch level is on the syllable [tei] . All the 10 subjects pronounced the end of the sentence into a falling tone.

Ib. That's the table. Here, too, O's maximum pitch level is to be found on the article, while our subjects (1,3,4,10) used it on the diphthong in the table (cf.Ia).

Ic. That's the blackboard. O's pitch rises from that's to the and, then, it reaches its highest level in the first syllable of blackboard. The same syllable carries the maximum of pitch height in our subject's pronunciation.

Id. *Those are windows*. O's, as well as 1 general pitch movement is similar to that in sentence Ic; the maximum height is on the last but one syllable (*win* -). Subject 16, however, has two maximum heights; on the final part of the diphthong in *those* and on the initial part of the syllable *win*-.

Ie. *These are glasses*. O's curve is similar to those in Ia and Ib; the maximum pitch height is on the syllable f = are In subject's *8*'s case this maximum pitch level is on the accented vowel in *glasses*.

According to what has already been said, neither O, on the one hand, nor our subjects, on the other, have a constant and positive characteristic of all the details of their intonation throughout the five sentences which belong to the sentence type under examination. One can, however, speak of a negative feature which appears in the case of most of our subjects: the syllable which preceded the accented syllable of the predicative (*a* in Ia, *the* in Ib, and Ic, and *are* in Id and Ie, respectively) is not made as far as pith height is concerned to stand out between the neighbouring syllables [6]. Another feature, which can be found in O's pronunciation is the fact that the maximum pitch height is never carried by the first syllable of the sentence, a feature which appears in the pronunciation of some of our subjects.

We must, however, point out that in most cases the latter's heighest pitch level is to be found on the accented syllable of the last word, as in O's pronunciation - Ic, Id and in T's Ia, in contrast with O's Ia, Ib and Ie.

---

[6] From this point of view, we can find in our subjects' pronunciation a feature of intonation which is recomended in manuals; cf. Mihail Bogdan, *Fonetica limbii engleze*, Bucharest, 1962, p.183. "The unaccented syllabes at the beginning of a sentence are ussually pronounced with a low pitch, the trasition to the first accented syllable consisting in a considerable rise in level" in our exemples: *a*, *the* and *are* are unaccented syllables).

5. IIa. No, this is not a chair. (figure 2).

Some subjects have seperated no from the rest of the sentence by a long pause (that is why we could not record the sentence on only one sonogram; we shall take into consideration only the segment: this is not a chair. O's general melodic curve is falling; the fall starts on the word is and ends on the end of the sentence; thus the word not in also pronounced with a falling intonation. The most striking difference between O's pronunciation of the sentence and our subjects' (3,4,7,8,9,11,12,13, 15,16) is the fact that the latter uses a rising tone and not (in most cases the rise is highly marked [7]); the maximum pitch height (within the word and within the sentence) is on the vowel [ɔ] in not (on this same vowel there, usually takes places a change of pitch direction, which after an interruption corresponding to [t] distinctly falls on a. There is a similar rise on not in T's pronounciation.

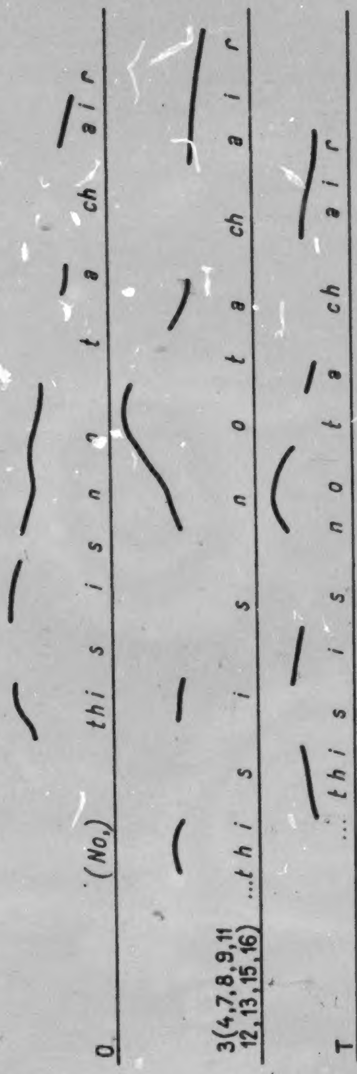

Figure 2.

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[7] For instance in subject 7's case the ratio between the frequency of the final part of   and the begining of   n in not exceeding the value 4:3, which indicates an interval of more than a fourth in musical terms.

IIb. *No, this is not a book*. In this case we have found a rise of the voice on *not* in O's pronunciation, but it is not accompanied by the point of maximum pitch height of the sentence which can be found at the beginning of the word *is*). The subject 5's and 10's pronunciation contain the features which have been mentioned above in IIa: a rising intonation on *not* and the maximum pitch level on the same word.

IIc. *No, they are not desks*. The word *not* is pronounced by O with a falling intonation, as in IIa (mention should be made of the fact that IIa and IIc were pronounced,in the recording O, by the same person, and that IIb in O is pronounced by a different person). In subject 2's pronunciation *not* is said with a rising intonation, exactly as in the cases mentioned under the headings IIa and IIb; again, before the change of pitch direction, which can be noticed in the final part of   , the highest pitch level of the sentence is on *not*. On the basis of the data one can draw the conclusion that, while in O's pronunciation in two cases out of three there is a *fall* in pitch on *not*, while our subjects have always used a *rising* pitch on *not*; moreover, the word is characterised by a maximum pitch height within the sentece and also, in most cases, by the fact that the rise is very clear. In conclusion the negation *not* is generally pronounced by our subjects with greater emphasis than by O, which means that *not* has been pronounced by them in the way the Romanian negative *nu* is pronounced in analogous contexts [8].

---

[8] ex.our article "*Transferul accentului în limba română*, in "Studii şi cercetări lingvistice" XIX,1968, p.457-462. The "prominence" of *nu* (the fact that it is accented in the sentence) is based not only on a higher intensity than that of the neighbouring segments, but also on a higher value of the voice fundamental frequency.

6. IIIa. What's this? (figure 3)

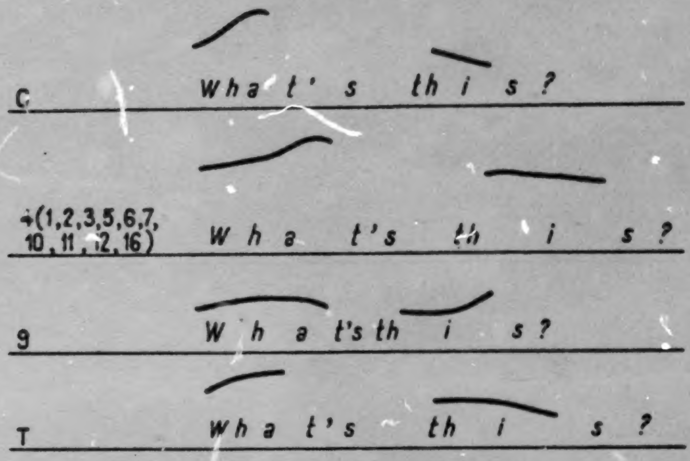
C
Wha t' s th i s ?
+(1,2,3,5,6,7,
10, 11, 12, 16)
W h a t's th i s ?
9
W h a t's th i s ?
T
Wha t's th i s ?

Figure 3.

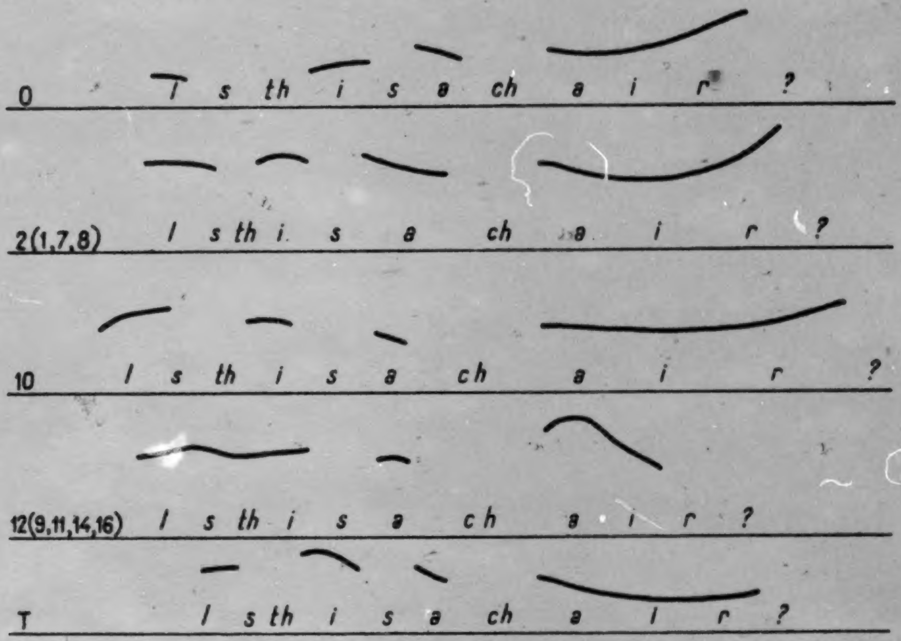
0
I s th i s a ch a i r ?
2(1,7,8)
I s th i s a ch a i r ?
10
I s th i s a ch a i r ?
12(9,11,14,16)
I s th i s a ch a i r ?
T
I s th i s a ch a i r ?

Figure 4.

The differences between the O's pronounciation and our subjects' are not significant. With only one exception (9), all the subjects have used the same general intonation curve; after the maximum pitch height reached within the first syllable the tone falls through the sentence to its end (we have noticed that sometimes the fall may start on the vowel in *what*). A rising intonation was used at the end of the sentence only by subject 9 and it can be accounted for by the fact that the sentece *"What's this?"* which was recorded, was, in the text read by the subject, repeated a second time; it was the fact that the sentence was repeated that made its subject use an enumerative intonation; what the subject has imitated in this case seems to be *Asta*? (rising intonation) as an eliptical substitute of *Ce-i asta?*, when the full question has already been asked once about some other subject: *Ce-i asta* (falling) - *O mană*. *Asta*? (rising). - *Un scaun*.

IIIb. *What are these?* Generally speaking this sentence has similar intonation features as the sentence *What's this*. We have, however, had 3 cases (5,10,13) when the sentence was pronounced with a rising intonation, which can be accounted for as in IIIa.

One can assert, on this basis of the above analysis that in special question sentences (wh - questions) our subjects have used the same intonation as O. We have had what H.A. Gleason [9] calls "the [(2)31] intonation contour". With the exeption of the mentioned enumerative intonation [10] a falling tone at the end of this type of sentences is normal in Romanian. [11]

---

[9] *An Introduction to Discriptive Linguistics*. Revised Edition New York, 1961,p.49.

[10] The characteristic features of this type of intonation in Romanian have recently been examined by Laurenția Dascălu, *Some Remarks on Enumerative Intonation in Romanian*, in "Revue roumaine de linguistique" XVI,1971, 5, pp.401 - 410.

[11] cf.Academia Republicii Socialiste România, *Gramatica limbii române*. Vol.II. Second edition. Reprinted, Bucharest, 1966, pp. 477 - 478.

7. IVa. *Is this a chair?* (figure 4). In contrast with sentences IIIa and IIIb (special questions) this sentence is a yes-no question. As one can expect O's and T's intonation curve is completely different for IVa from those for IIIa and IIIb; instead of a falling tone we have here a rising one. According to the intonation curves they are on the two syllables of *chair*[12], our subjects can be divided into two groups: a rise in intonation can be found in the final syllable, as compared to the preceding syllable, in the case of subjects 1,2,7,8,10 (exactly as in O's case), and while a fall can be found in the case of subjects 9,11, 12,14,16. The difference is undoubtedly accounted for by the fact that some subjects have interpreted the sentence to be a question about the *chair* (Is this a *chair* or _____ ?), while subjects 9,11,12,14 and 15 have given the sentence a different interpretation, pronouncing it as a question asked about *is* (*Is* this a chair or *is it not?*). Let's compare the intonation of the Romanian sentences which have an equal number of syllables (5) and end also in a paroxytone word like *chair* when pronounced by our subjects (Este un scaun?) - the last syllable is uttered on a higher pitch than the preceding syllable; cf.figure 4, subject 10 - and (Este un scaun?) - the intonation falls from *sca* to *un*; cf.figure 4, subject 12-. The difference between the terms of such pairs of sentences can be clearly seen on the spectograms published in Vilho Kallioinen [13].

---

[12] The segment, usually described as and considered to be a diphthong, has been pronounced by our subjects as a sequence of vowels divided into two syllables. They thought it possible to deviate in this case from the selection criteria mentioned in 3, in view of the fact that, on the one hand, the same modification appears in the pronounciation of all our subjects, and, on the other, as it appears at the end of the sentence it is not an unsurmontable obstacle when we compare our recordings and the standard.

[13] In *Contribution à l'étude de l'intonation roumaine* in "Omagiu lui Alexandru Rosetti la 70 de ani", București, 1965, pp.433-435 (figures 7a and 7b): *Mergeti la teatru?* and *MERGETI la teatru?*, respectively.

IVb. *Are these desks?* The sentence belongs to the same type as IVa. The two sentences differ in the number of syllables, i.e. this sentence has one syllable less [14]. The last word (the final syllable in the sentence) has a rising intonation in O's pronunciation and in that of the most of our subjects (T's intonation is falling). Three subjects (9.15, and 16) are clearly distinct from the others: a point of highest pitch level reached on the vowel is followed, in the final part of the same vowel (the last sound in the sentence on which pitch movement can be examined) by a *fall* in pitch. Again we are faced with a different interpretation of the sentence by the subjects [15].

As we shall see later[16] the fall of the voice in the final part of the sentence *Is this a chair?*, *Are these desks?* (exactly as in *Este un scaun* ? reprezents a peculiarity borowed from Romanian and introduced in the English spoken by Romanians.

8.V. *Is this a book too?* (figure 5). This sentence differs from the two preceding ones by the presence of an enlargement. O and T make *this* stand out by giving it a higher pitch than that of *is*: this feature can be found only in the pronunciation of three of our subjects (2,9,11) and it is less obvious in their case (compare O and T with 9 in figure 5). Most of our subjects pronounce the sentence with a rise on *book* (there is also a rise in T's pronunciation of this word) in contrast with O's pronunciation. As against O's pronunciation there is a marked difference at the end of the sentence in the way some subjects (2,9,12,15,16) pronounce it (the other subjects use a rising pitch on the final part of *too* has a falling pitch (the other subjects use a rising pitch on the final part of the word and so do O and T). It seems that these are two different interpretations of the sentence, and that each of them is associated with one of the intonation curves which appear (depending where the accent is placed in the sentence)

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[14] Or two syllables less in the case of our subjects.

[15] See what has already been said in connection with *Is this a chair?*

[16] See footnote 17.

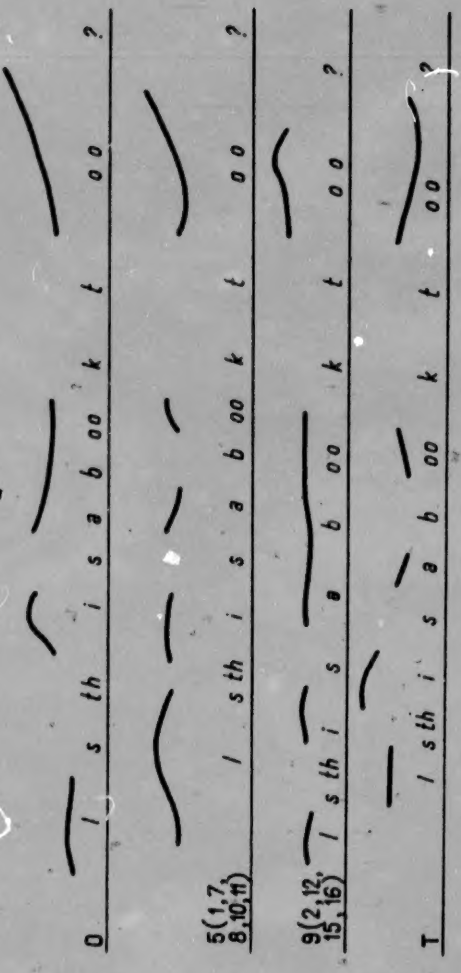

Figure 5.

in Romanian sentences having an analogous structure. The model which is copied in such curves *Este o carte aici*? [17](*sau numai celelalte sînt cărți*?). for subjects 1,5,7,8,10,11 - and *Este o carte si ea*? (*sau nu este*?), for subjects 2,9,12,15,16.

9. The subjects whose pronunciation has been recorded does not make it possible to draw conclusions on the following remarks on the relationality between the more or less correct English intonation of our subjects and the length of time they have studied the language. That is why, although the group of the subjects we have examined is not a homogenous one, we shall have to put up with conclusions according to which the group is taken as a whole, as against the O standard.

We have noticed that even in O's pronounciation the sentences belonging to one type are far from beeing pronounced the in the same way.

Type I sentences, which include sentences made up of a Pronoun + Verb (to be) + (an article) + Noun, have been pronounced by our Romanian subjects with an intonation curve in which the segment which is made to stand out is either the pronoun (that is the beginning of the sentence) or the accented syllable of the noun. The latter feature sometimes appears in O's pronunciation, but in other cases the syllable having the highest pitch is that which comes after the pronoun and precedes the noun: the indefinite article *a* (see figure 1, the sentence: *It's a table*). But in our subjects' pronunciation, as in O's, there is a fall in pitch on the last accented syllable [tei] of *table*, which, in fact, is the characteristic feature of the so called falling tune.[18]

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[17] We have chosen a monosyllabic word instead of *acesta*, to make the comparison more obvious.

[18] See I.D.O'Connor "*A Course of English Pronounciation*" Second Edition, Stockholm, [1960], pp. 93,99.

Type II sentence (whose structure includes the negative not is characterised in the case of our subjects (as opposed to O's pronunciation) by a marked tonal prominence given to the negative word.

If we do not take into consideration the cases where the subjects used an enumerative intonation, the difference between O's and our subjects' pronunciations are practically non-existent in the case of type III, special question sentence.

In the yes-no question sentences belonging to type IV the final contour used by some of our subjects is a falling one, as against that of O.

What has been said of IV is also true of type V.

10. Here are the sentences which form the group B:

VIa. Oh, no...
b. Yes, you can.
c. That's five pounds ten.
d. I think that looks too small.
VIIa. Can I help you?
b. How much is it?
c. Good morning, madam.
d. Is it going to rain?
e. Can we send it for you, madam?
VIIIa. Well.
b. No.
c. London.
d. I can.
e. Saturday.
f. I can go.
g. I hope not.
h. I'm going to London today.
i. I told you it was on Saturday.

The above sentences have been read by 3, twenty years old, male subjects; first year students of the English Department of the Foreign Languages Institute, University of Bucharest; here are some suplementary details regarding the 3 subjects:

- subject 17 learned English for four years while attending school and also for five years (two years of intensive study included in the five years) outside his school; he knows French (very well) and Russian.

- subject 18 learned English at school for seven years; he knows French and German and Hungarian too.

- subject 19 learned English for seven years while at school;he knows German and had begun to learn Danish.

Ten of the above sentences (VI a-d, VII a-e and VIII g) have been taken of contexts in which they were part of a dialogue (for instance VI b. *Yes, you can.* is the answer to VIII a. *Can I help you?* The remaining eight sentences (all type VIII sentences) belonged to lists of sentences having no connection with each other.

The sentences under examination have been taken from a record accompaning J.D.O'Connor's book quoted above. These sentences recorded on tapes were used to obtain sonagrams for a correct pronunciation (the symbol for the standard O) and we have used these sonagrams as a norm with which to contrast the sonagrams obtained from our subjects which have read the above mentioned sentences[19].

11. VI.a *Oh, no.* (figure 6). There is a striking difference between O's and our subjects' pronunciation of it, which constrats in the fact that in the latter's pronunciation the second word is given prominence: by beeing uttered with a rise in pitch before the fall in pitch which takes place at the end

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[19] For technical details, see above, 2.

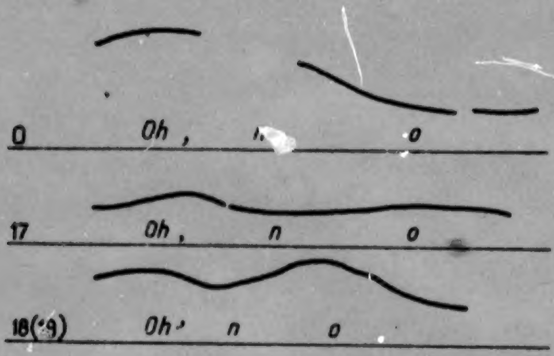
0
Oh, n o
17
Oh, n o
18(19)
Oh, n o

Figure 6.

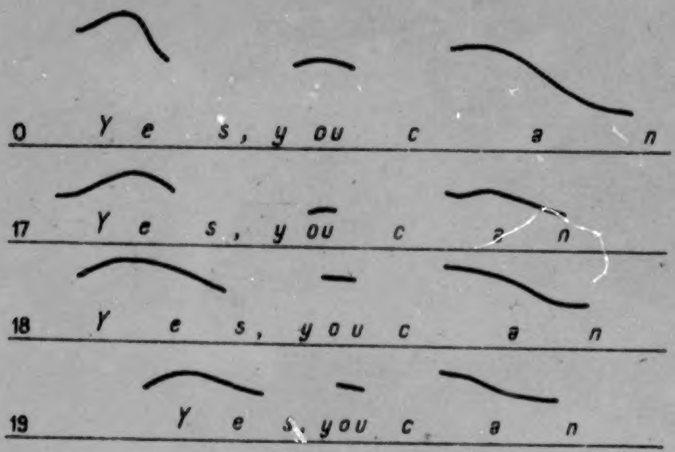
0
Y e s, y ou c a n
17
Y e s, y ou c a n
18
Y e s, y o u c a n
19
Y e s, you c a n

Figure 7.

of the sentence, while in O's melodic curve the fall starts from the beginning of *no*. One can say that our subjects give *no* an independent status which it does not acquire in the sentence as pronounced by our English speakers. Our opinion is that once again we come across a phenomenon similar to that examined in the sentence

(No), this is not a chair. (II a); in both cases the negative word no, used either in conjunction with another negative word (not in II a), or independently, (in VI a) is given prominence by Romanian speakers under the influence of their pronunciation of nu in Romanian.

VI.b. Yes, you can. (figure 7). No remarks are necessary in the case of this sentence; we only want to point the remarkable similarity of the sentences as pronounced by 17, 18 and 19 on the one hand, and on the other, as pronounced by O, a thing which is rarely to be found in our material.

VI.c. That's five pounds ten. (figure 8). As in the preceding sentences, the pitch falls on the final part of the last word. One can, however, notice, in our subjects' pronunciation, a rise in pitch at the beginning of ten (this feature is more distinct in the pronunciation of 19).

VI.d. I think that looks too small.(Figure 9). Again there are no significant difference between O and our subjects as far as the direction of pitch at the end of the sentence is concerned within the sentence, however, the last word is given prominence by pitch (as in O's pronunciation) only in the pronunciation of 18 while the other subjects (17 and 18) give proeminence to the word too. The model in the case of 17 and 19 is easily recongnizable in the Rumanian version of too small and in general in all sequences prea + Adjective, adverb or verb - it is the first element (not the second) which is usually characterised not only by a higer intensity, but also by tonal prominence, as expected, the exceptions are the cases when one marks an opposition of the type which holds between mic and mare in a sentence as for instance Acesta este prea mic, acela este prea mare, when it is the adjective that is given prominence.

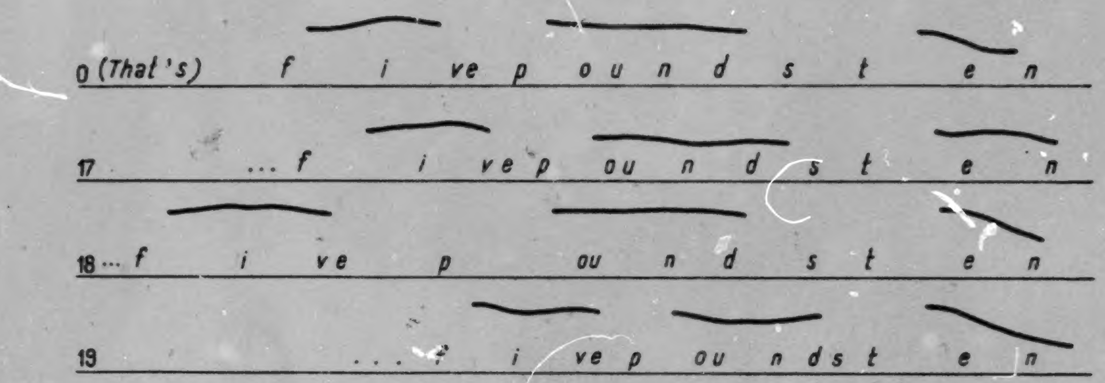
0 (That's) f i ve p o u n d s t e n
17 ... f i ve p ou n d s t e n
18 ... f i ve p ou n d s t e n
19 ... f i ve p ou n ds t e n

Figure 8.

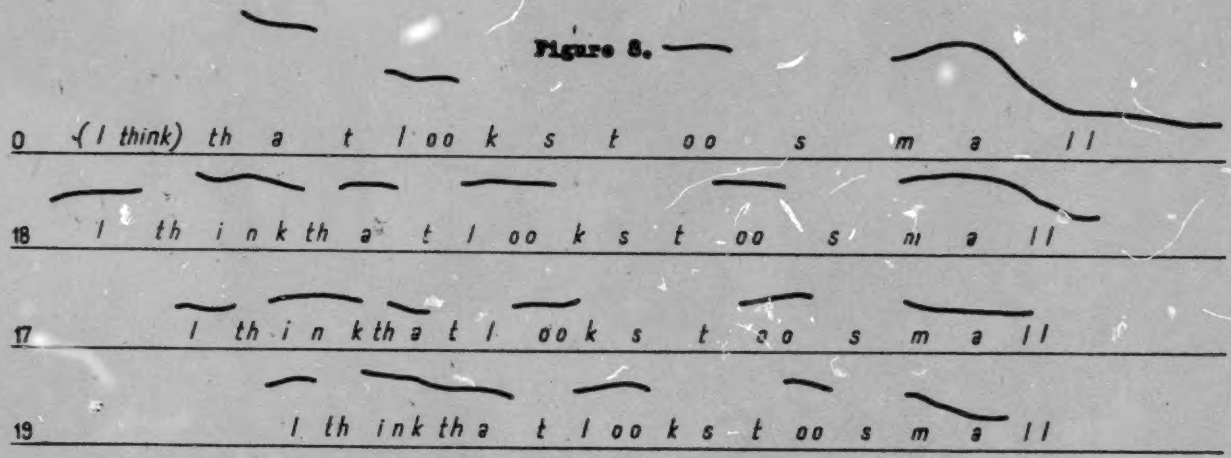
0 (I think) th a t l oo k s t oo s m a ll
18 I th i n k th a t l oo k s t oo s m a ll
17 I th i n k th a t l oo k s t oo s m a ll
19 I th ink th a t l oo k s t oo s m a ll

Figure 9.

12. VII.a. Can I help you? (figure 10). Two of our subjects (17,19) have, roughly speaking, an intonation curve similar to that of 0. Subject 18, however, instead of using a rise in pitch, at the end of the sentence uses a fall. The melodic curve of the sentence is obviously an imitation of the Rumenian sentences belonging to the type: Pot sĂ te ajut?(where the word causing the primary accent is the first verb; compare AstĂzi a sosit? to Astăzi a sosit? given by Vilho Kallioinen [20]: the pitch carried by the last syllable is a falling one in the first sentence and a rising one in the case of the second sentence, the difference between the two melodic curves beeing accounted for by the position in the sentence of the element to which the question refers).

VII.b. How much is it? (figure 11). Unlike subject 18 who has succeeded in pronouncing the sentence with an intonation imitating the English model [21], subject 19 uses the falling intonation which characterises special questions as well as, generally speaking, the same type of English questions (a rising intonation in the above sentence can be accounted for by a factor which will be examined later.[22]

VII.c. Good morning, madam. (figure 12). First we can find in the pronunciation, of all our subjects a tonal prominence; on the first syllable of morning, missing in 0's pronunciation. As for in final contour, we can notice a fall in subject 18's pronunciation, in contrast with 0's and subject 17's and 19's.

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[20] See footnote 13.

[21] The difference in absolute terms of the variations in pitch are, in part, less marked than given by figure 11; one has to bear in mind that in the case of 0 is a woman's voice, and so the variations of the harmonic are "more amplified" than in the sentence pronounced by subject 18 (a man's voice).

[22] See footnote 17.

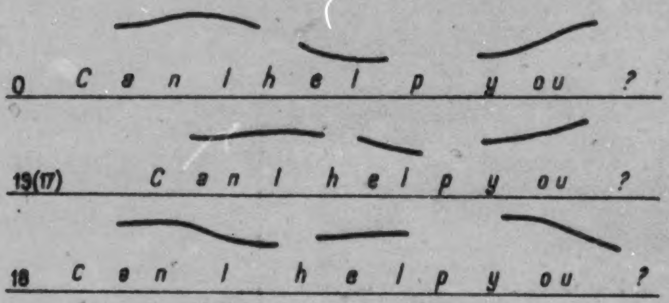
0 Can I help you ?
19(17) Can I help you ?
18 Can I help you ?

Figure 10.

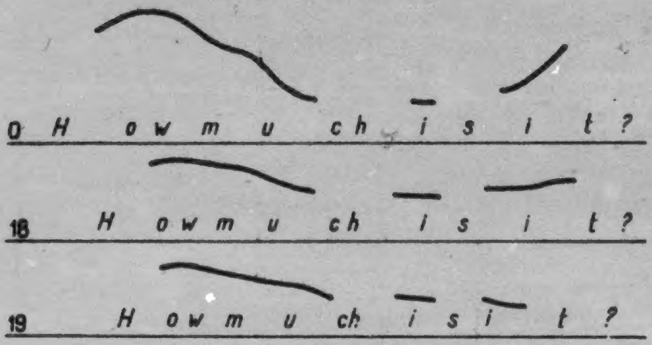
0 How much is it?
18 How much is it?
19 How much is it?

Figure 11.

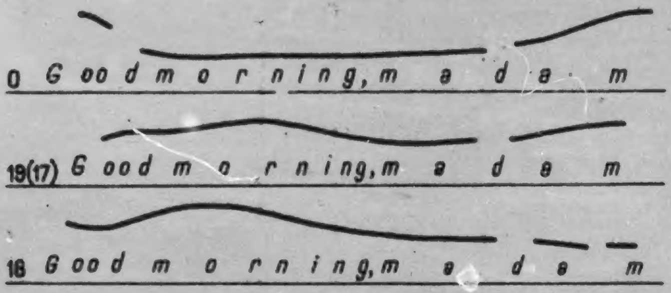
0 Good morning, madam
19(17) Good morning, madam
18 Good morning, madam

Figure 12.

VII.d. Is it going to rain? (figure 13). A falling introduction of a rising pitch on the final part of the last word in subject's 17's and 19's pronunciation: can be accounted for in the way we have already done for VII.a.[23]

VII.e. Can we send it for you, madam? (figure 14.)While in sentence VII.c. (much shorter than VII.e.) the ending word madam carried, in subject's 18's pronunciation a falling intonation, here there is a rise in pitch on the first syllable of the word and, in this way, a pitch level is reached which is equal in height to that in the first part of the sentence. On the second syllable we again have a falling pitch; a fact which is quite normal in Romanian in vocatives of the type: doamnă, domnule, in sentences which could be versions of the English sentence VII.e. That is to say that we have the influence of a Romanian model on the pronunciation of subject 18.

13. VIII.a. Well. (figure 15). The falling-rising intonation is distinct in the case of subject 19 and O, although our subjects'melodic curve is less "modulated" as it were. It seems, however, that in subject's 18's pronunciation the duration of the syllable was not sufficient to allow a fall before the rise on last part of the utterance; sp there is a rising pitch all through the syllable.

VIII.b. No. (figure 16). The remarks about VIII.a. are also true for VIII.b.

VIII.c. London (figure 17). Although here we have a disyllabic word, which, one expects, would have made a combined falling-rising tone on the last part of the word easier to use, what has been said about VIII.a. and VIII.b. is also true in this case.

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[23] See also 7 (the remarks about the sentence IV.a. Is this a chair?)

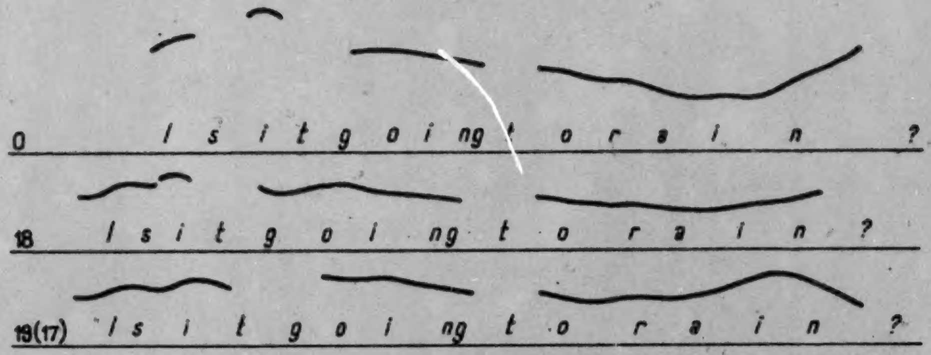
0 I s i t g o i ng t o r a i n ?
18 I s i t g o i ng t o r a i n ?
19(17) I s i t g o i ng t o r a i n ?

Figure 13.

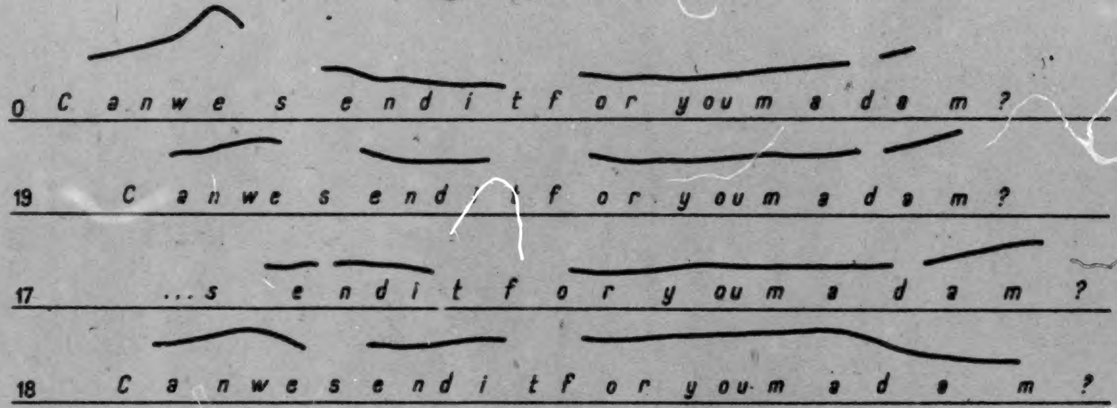
0 C a n w e s e n d i t f o r you m a d a m ?
19 C a n w e s e n d i t f o r you m a d a m ?
17 ...s e n d i t f o r y ou m a d a m ?
18 C a n w e s e n d i t f o r y ou m a d a m ?

Figure 14.

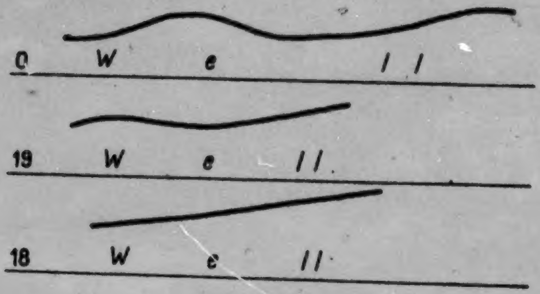
0 W e l l
19 W e l l.
18 W e ll

Figure 15.

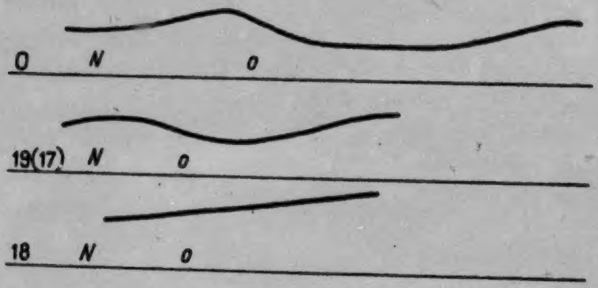
0 N o
19(17) N o
18 N o

Figure 16.

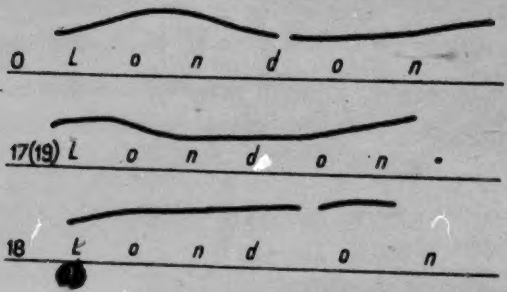
0 L o n d o n
17(19) L o n d o n .
18 L o n d o n

Figure 17.

VIII.d. *I can*. (figure 18). It is of interest to compare this sentence with VIII.c. as pronounced by 18; we can see that this time we find a rising-falling tune (both the rise and the fall occur in the same syllable, *can*.

VIII.e. *Saturday.* (figure 19.). Subject 18's pronunciation is not the right one (it was not in VIII.a., VIII.b. and VIII.c); his melodical curve is that which appears in Romanian in a statement of the type *Sîmbătă* (the last but one syllable carries the accent): from the accented syllable where the point of highest pitch is reached, the curve falls until the end of the sentence.

VIII.f. *I can go*.(figure 20). The four melodic curves are generally similar; both 0 and our subjects use a falling-rising tone in the final part of the sentence. There is a difference, however, between 0 and 18, on the one hand, and 17 an 19 on the other; in the first case the point where the falling segment of the falling-rising tone starts is the first syllable (*I*) and in the second case the syllable (*can*); subjects 17 and 19 pronounced the first part of *can* using a high pitch. It may very well be that, although they have managed to pronounce the sentence with a falling-rising intonation, subjects 17 and 19 have been influenced by the Romanian model of the type *Eu pot merge*,(where, normally, there is a point of maximum height on the segment corresponding to the first verb). Because of this subject 17 and 19's pronunciations are incorrect; a correct intonation of the sentence implies a low level pitch on *can* as compared with the maximum height reached on the preceding and following words [24].

VIII.g. *I hope not.* (figure 21). Subject 17 has pronounced the sentence using an intonation curve very similar to that

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[24] J.D.O'Connor, op.cit.p.106.

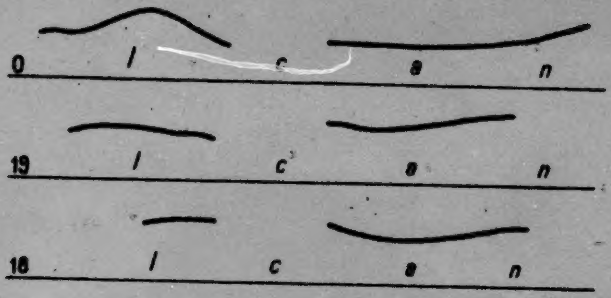
0 I c a n
19 I c a n
18 I c a n

Figure 18.

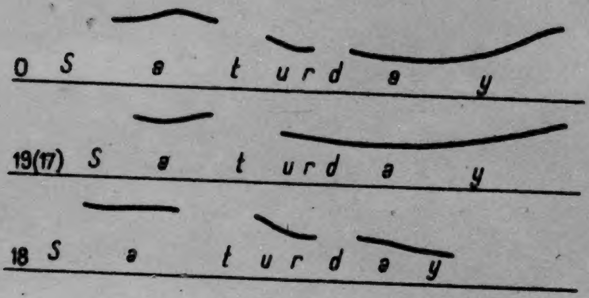
0 S a t u r d a y
19(17) S a t u r d a y
18 S a t u r d a y

Figure 19.

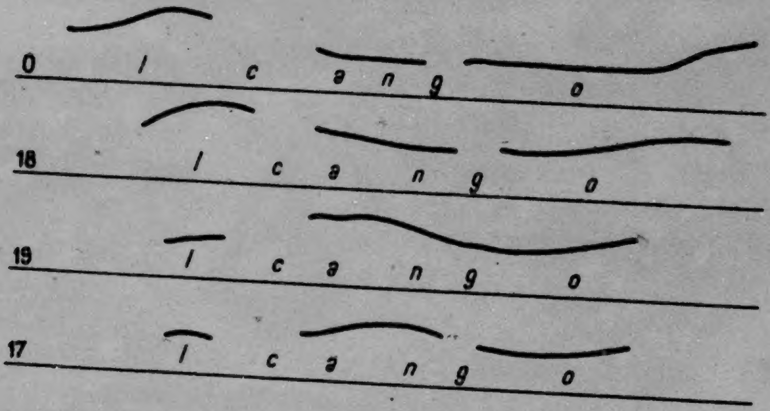
0 I c a n g o
18 I c a n g o
19 I c a n g o
17 I c a n g o

Figure 20.

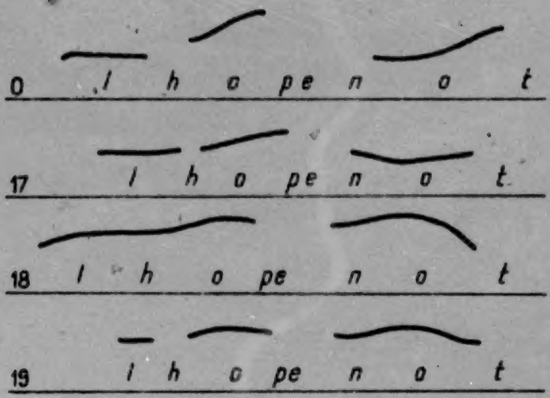

Figure 21.

of 0, while in subjects 18's and 19's pronunciation there is a fall on the final part of the word not. One can clearly see the two subjects have pronounced the sentence I hope not using an intonation which is normal in Romanian in sentences of the like: Sper că nu. (in Romanian a rise on the final part of a negation placed at the end of a sentence is normal in an interrogative sentence like: Crezi că nu?

VIII.h. I'm going to London today. (figure 22.). This time it is subject 19 that uses a correct intonation. Although the sentence, from the point of view of its length, is different from VIII.e (Saturday) pitch variation in the pronunciation of subjects 17 and 18 of today is very similar to that of the two last syllables of Saturday in subject 18's pronunciation: a falling tone has been used instead of a falling-rising one (also see the remarks about VIII.i.).

VIII.i. I told you it was on Saturday. (figure 23.). One can find the final contour of the previous sentence (subjects 17 and 18) and of Saturday (VIII.e., subject 18) in VIII.i. As for the variation in pitch on the first part of the sentence. There

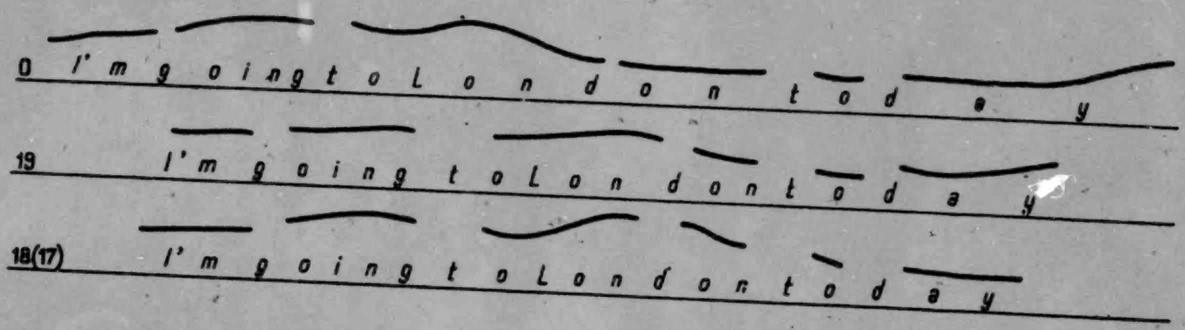
0 I'm goingtoLondon today
19 I'm going toLondon dontoday
18(17) I'm going toLondontoday

Figure 22.

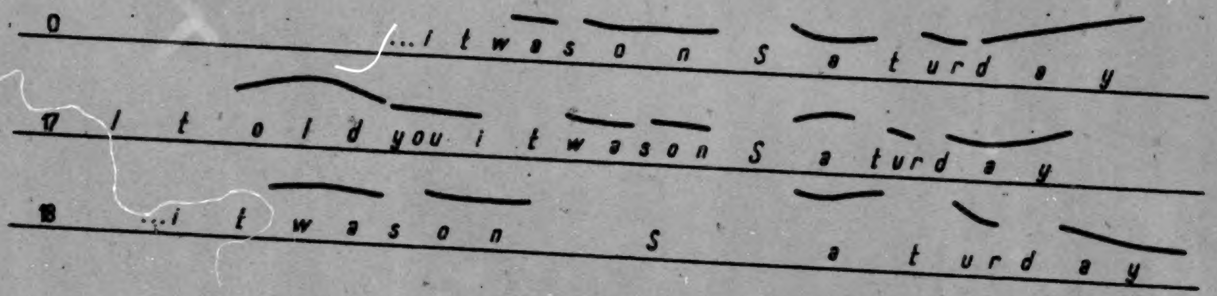
0 ...Itwason Saturday
17 I told you itwason Saturday
18 ...itwason Saturday

Figure 23.

are no differencesworth mentioning between our subjects and O (the same thing can be said about VIII.h.).

14. We shall now try to sum up our remarks about the variations in pitch within English sentences as pronounced by Romanian speakers of English in contrast with their correct English pronunciation.[25] Leaving aside the point of maximum pitch height in sentences like *It's a table* [26] and other insignificant details, we shall draw a few conclusions which seem to be relevant and very important when teaching English to Romanian native speakers:

a) The negation word *not* becomes prominent in English when pronounced by Romanian speakers, a fact accounted for by the prosodic feature of *nu* in Romanian (see sentence II.a, figure 2.). One can find a similar phenomenon in the case of *no* (see sentence VI.a., figure 6).

b) The adverb *too* when used as an equivalent of the Romanian *prea* has the same characteristic feature as *not* and for the same reason as shown in the previous paragraph (see sentence VI.d., figure 9).

c) When reading an English text, Romanian speakers may make certain intonation mistakes owing to a different semantic interpretation of the text from that interpretation which would trigger off a correct intonation (see sentence IV.a., figure 4). As we shall see in what follows, this difference in interpretation has an important part to play not only when pitch variations within a sentence are examined, but also when we analyse the distribution of the 3 tunes in the final part of the sentences.

15. The data showing if the three tones (falling, rising, falling-rising) appear in our subjects' pronunciation where they

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[25] The three tunes which occur in the finalpart of the sentence will be treated in 15 - 17-

[26] See above, 4.

should in English are give in table 2. The table, and the data we have spoken of above, give us the opportunity of having some general conclusions.

16. *The falling tone*. It is not difficult for Romanian speakers. The intonation curve of one of our subjects, who pronounced the sentence *What's this?* (III.a., figure 3) using a falling-rising tone as in *I can*, has no bearing on the matter against the 43 cases (not to mention the sentences Ib,c,d, IIb,c,IIIb, for which there are no figures); one has to add that deviations in consideration can be accounted for by the context of the sentence which was the reason why an enumerative intonation was used.[27] We, however, have to point out that within what is called the falling tone in O's and T's pronunciation: one can find in the final part of the sentence, a curve, called "concave" by Pierre Dellate [28], similar to a reversed S (according to Pierre Dellate) it is characteristic of English; see figures 7,8,9, for O and 1 for T), while Romanian speakers, besides using a "concave" variant (see for instance figure 1, subject 13, figure 9, subject 18), have also used a curve, similar to that called "convex"[29] by Pierre Delattre (see figure 6, subject 17).

17. *The rising tone*. It is not difficult in *itself*; phonetically speaking it is not unusual in Romanian. But there is always a one to one correspondende between its sentences when this tone is necessary in English and the Romanian sentences where a rise occurs on the final part of its sentence. The essential difference lies in the fact that in literary Romanian the rise

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[27] See above §.6.

[28] Comparing the Phonetic Features of English, French, German and Spanish: An Interim Report, Heidelberg, 1965, p.27.

[29] Ibidem

		Cases	F	R	F-R
Falling	Ia. It's a table.	10	10	-	-
	IIa. No, this is not a chair.	10	10	-	-
	IIIa. What's this?	11	10	-	1
	VIa. Oh, no.	3	3	-	-
	VIb. Yes, you can.	3	3	-	-
	VIc. That's five pounds ten.	3	3	-	-
	VId. I think that looks too small.	3	3	-	-
	Total:	43	42	-	1
Rising	IVa. Is this a chair?	10	5	5	-
	V . Is this a book too?	11	5	6	-
	VIIa. Can I help you?	3	1	2	-
	VIIb. How much is it?	2	1	1	-
	VIIc. Good morning, madam.	3	1	2	-
	VIId. Is it going to rain?	3	2	1	-
	VIIe. Can we send it for you, madam?	3	1	2	-
	Total:	35	16	19	-
Falling-rising	VIIIa. Well.	2	-	1	1
	VIIIb. No.	3	-	1	2
	VIIIc. London.	3	-	1	2
	VIIId. I can.	2	-	-	2
	VIIIe. Saturday.	3	1	-	2
	VIIIf. I can go.	3	-	-	3
	VIIIg. I hope not.	3	2	-	1
	VIIIh. I'm going to London today.	3	2	-	1
	VIIIi. I told you it was on Saturday.	2	1	-	1
	Total:	24	6	3	15

Table 2. The three tunes appearing in English sentences pronounced by Romanian speakers. (F = falling; R = rising, F-R = falling-rising).

on the final segment of the last word of the sentence,[30] there beeing no parallel determing factor in English. Daniel Jones[31] gives, among other examples the following example of a sentence pronounced with a rising intonation: *Is that what you mean?* pronounced with a normal Romanian intonation this sentence would carry a falling tone in the final part of the last word (following the point of maximum pitch); a rise on this final segment would be normal for a Romanian only if the prominent word were *meant*.

The fall of the pitch in the final segments of the sentence *Is this a chair?* (IV.a.figure 4). *Is this a book, too?* (V. figure 5), *Can I help you* ? (VII.a. figure 10) can be accounted for, as we have already seen 32, by the fact that the subjects interpreted the main accent to be carried by the first word; as in Romanian the neccessary requirement that tone should rise on the final part of the sentence being unfulfilled,, a normal Romanian intonation (a falling tone on the final segment) has been substitued for the English one in the English sentences.

The presence of a falling tone in the special question sentence *How much is it?* (VIIb.) as pronounced by subject 19 is accounted for in a similar way. In the Romanian sentence *Cît costă este ?* the last word may be pronounced with a rising intonation in a special occasion, for instance when the speakers echoes the question which was first addressed to him (with a falling intonation on its final part); a repetition of the sentence also results in the displacement of the main sentence accent from the interrogation word cît to ask: CÎT costă asta? (falling tone). Cît costă asta? (rising) [33]. In the context of How much is it?[34] one can find no element similar to those which determine the presence of a rising tone at the end of the Romanian sentence which begin with an interrogative word; in the English sentences we are speaking of, the rising tone is accounted for by the fact that the speaker is "intested in the subject" [35](that is we again come across a "special" situation but for which there is no Romanian equivqlent). It is difficult for Romanian speakers to use a rising tone.

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[30] Lidia Sfirlea, *Pronunția românească literară - stilul scenic* - Bucureşti 1970, p.172: the place of the main accent on the last word is the necessary condition of the rising intonation model.

[31] *An Outline of English Phonetics*, 9-th edition ..., Cambrige, 1960; reprint 1967, p.307.

[32] See above §§.7,8,12.

The absence of the main sentence accent on the last word in Can we send it to you, madam? (VII.e.) can again be accounted for by the fact that the last word (that is the final part of the sentence) was pronounced with a falling intonation by subject 18 - the subject who also mispronounced Can I help you? (VII.a.). Also one has the mention the fact that a rising tone is given even less "normal" in the sentence Good morning, madam (VII.c.) for Romanian speaker.

18. The falling-rising tone. Judging by the corpus we have, one may safely say that the falling-rising tone is the most difficult one for Romanian speakers. It is true that the ratio of mistakes (6 + 3 = 9 cases out of 24) is smaller than it is

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[33] Cf. Gramatica limbii român; ..., vol.cit.p.478; Sabina Teiuş Delimitarea enunturilor in graiurile daco-române, in "Cercetări de lingvistică" XVI, 1971, 1, p.117-118.

[34] Here is the sentence under examination and its context: What about this /watch/, madam? - That looks fine. How much is it?

[35] J.D.O'Connor, op.cit.,p.103. In special (wh-) questions the same rise in pitch may be "an effect of curiosity or cordiality" (Isamu Abe, Intonational Patterns of English and Japanese, in "Word" XI, 1955, 3, p.396.).

when we analyze those sentences which should have been pronounced with a rising intonation (16 cases out of 35; see table 2); we think that it is worth while mentioning that the substitution of a rising or a falling tone (VIII.e,g,h,i) for a falling-rising one (VIII.a,b,c) is not always the consequence of the place of the main sentence accent (according to the subjects):we have already seen that mistaken pronounciation are to be found even in one-word sentences. The falling-rising tone is difficult *in itself*; and not only because it is associated with all types of sentences. In all probability [36], why this is no, can be accounted for by the fact that on the one hand, the falling-rising tone is not very frequent and, on the other, unlike the falling and the rising tones it is not associated with a certain grammatical structure. There is a clear distinction as far as a strict scientific analysis is concerned, between Londra (pronounced with a falling tone) and Londra! (pronounced with a rising tone but we can find one-word sentence pronounced with a falling-rising tone only in special situations when it has, besides its semantic content which, points to a "question" and therefore, corresponds to "a rising pitch in the final part of the sentence", also an affective meaning corresponding to a possible falling pitch on the preceding segment. A Romanian speaker whose English is not perfect can be expected to substitute one of the two frequent and "normal" Romanian tones which he uses in Romanian when pronouncing sentences which lack this affective colouring, for the falling-rising tone on London, for instance; this is exactly what has happened in some of the sentences pronounced by our subjects [37].

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[36] This attitude is the consequence of the fact that our data are not exhaustive.

[37] The author is indebted to Professor Virgil Ştefănescu-Drăgăneşti, who made several valuable suggestions for improving this paper.

THE CENTRAL VOWELS OF ROMANIAN AND ENGLISH

A CONTRASTIVE STUDY

By Laurenţia Dascălu

The purpose of this paper is to continue the contrastive study of Romanian and English vowels, begun in 1970 in the framework of the Romanian - English Contrastive Analysis Project.

The first part of the study dealt with the front vowels in the two languages [1]. This part, studying the central vowels, describes, as the first part, the English vowels as they are pronounced by Romanian speaking people learning English. This description is based, first of all, on the spectrographic analysis of the sounds and it will be completed whith references to the system of vowel phonems in the two languages. In other words, beginning from [illegible] phonological premises, we shall try to examine comparatively the Romanian and English vowels by means of experimental phonetics.

Before passing to the proper research we want to delimit our object of study.

The series of English central vowels consists of three phonemes: /ə/ ,/əː/,/ʌ/, whose distinctive features can be traced in the following table:

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[1] Laurenţia Dascălu, *The Front Vowels of Romanian and English. A Constrastive Study*, in "The Romanian- English Contrastive Analysis Project. Reports and Studies", Bucharest, University Press, 1971, pp. 113 - 125.

The Vowel	Tongue Vertical Position	Tongue Horizontal Position	Lip-Position	Duration
/əː/	half-close	central	unrounded	long
/ə/	half-open	central	unrounded	short
/ʌ/	open	central	unrounded	short
/aː/	open	back	unrounded[2]	long

Table 1.[3]

Although the English vowel /a/ is a back one, we include it in our research because it is similar in colour and especially in opening both to English vowel /ʌ/ and to the Romanian vowel /a/ and it is often confused with these.

In the following table[4] the position of this back vowel a and the central vowel in the English vowel system are more obvious.

Tongue position Opening	Front	Central	Back
Close	iː I		uː U
Half-close	e	əː	o
Half-open	ɛ	ə	ɔː
	æ	ʌ	ɔ
Open	a		aː

Table 2.

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[2] cf.J.D.O'Connor, *English by Radio. A Course of English Pronunciation*. Published in Association with British Broadcasting Corporation. Second Edition, Uppsala, 1960, pp.53:"For [aː] too the mouth is wide open and the lips quite unrounded (our underlining L.D.), but the sound is made rather futher back in the mouth than [ʌ]'

[3] cf.Daniel Jones, *An Outline of Engl.Phonetics*, Cambridge, Ninth Ed. 1967, pp. XVII.

[4] cf. Daniel Jones, *op.cit*. pp.XVII.

One can notice that the central series in English consists of the least number of elements, twice less then the number of elements of the front and back series.

The allophones of the central series have the widest articulation area when compared to the allophones of the other two series as regards the opening.

The series of Romanian Central vowels consists of three phonemes: /a/, /ə/, /ɨ/. The first difference between them is in their degree of opening:

close: /ɨ/

half-open: /ə/

open: /a/

The main difference between the Romanian central series and the English vowel series consists in the lack of the quantitative opposition in Romanian.

Another important difference is the lack of a vowel sound in English.

We conclude by comparing the two central vowel series:

There are three elements in the Romanian central series; differing quite plainly form one another, as regards colour(timbre) and opening, but they do not differ from the (point of view) of duration.

There are three elements in the English central vowel series: two of them and are different first of all from the point of view [5] of duration. The series lacks the element characterized by the distinctive feature "close".

Comparing the two central vowel series, Mihail Bogdan [6] considers the following sounds to be "very similar": the English /ʌ/ and the Romanian /a/, the English /ə/ and the Romanian /ə/, the English /əː/ = Romanian /əə/; among the "difficult" vowels for the Romanians, the author considers the English vowel , because of the posibilities of confounding it with the Romanian / a /.

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[5] cf.J.D.O'Connor, op.cit.pp.69, A.C.Gimson, An Introduction to the Pronounciation of English, London, the Third Edition, 1962 pp. 116,117.

[6] Mihail Bogdan, Vocalismul englez si problemele lui pentru români, in Studia Universitis Babes-Bolyai, the fourth series, fasciole 2, 1960, pp.103.

Because of considerations we shall specify subsequently, we shall deal with the acoustic and articulatory characteristics of the central vowels in both languages in two distinct sections:

Vowel Timbre (Quality)

Vowel Length (Quantity)

Vowel Timbre (Quality).

First of all we shall try to compare the English and Romanian vowels under discussion from acoustic and articulatory points of view, relying on standard values at hand[7].

English		Romanian	
[ʌ]	F_2 = 1200 Hz F_1 = 600 Hz	[a]	F = 1200 Hz F_1 = 750 Hz
[aː]	F_2 = 1100 Hz F_1 = 750 Hz		
[ə][əː]	F_2 = 1200 Hz[8] F_1 = 500 Hz	[ə]	F_2 = 1500 Hz F_1 = 600 Hz

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[7] Andrei Avram, Sur la Structure acoustique des voyelles neutres du romani, in "Revue Romane, Nr.Special 4, 1970,pp.87-95, Valeriu Suteu, Cercetări bazate pe sinteză asupra vocalelor româneşti i, a, a, o şi u, in SCL.XXII (1971), 1, pp.25-39,for Romanian;Pierre Delattre, Comparing the Phonetic Features of English,German,Spanish and French,Heidelberg,1965,pp.49, for English (American).

[8] P.Delattre,op.cit.pp.49 as well as G.Peterson and H.Barney, Control Methods Used in a Study of the Vowels, in JASA,vol.24 1953,2, pp.183, indicate the values of the formants F_1, F_2(F_3) for a single English vowel of timbre /ə/.

By using values, we have build the diagrams of Romanian and English vowels (F_2 is indicated on abscissa, F_1 on ordinate) and we superimposed them in order to point out the differences of localisation between the vowels of the two languages:

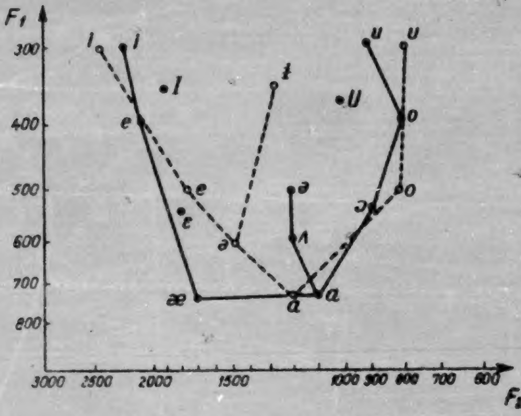

Diagram 1.

- • English vowels
- ○ Romanian vowels

We wish to point out that the position of the first two vowel formants offers us data about the vocalic quality from the point of view of the pairs of acoustic features:

grave vs.acute, compact vs.diffuse i.e. the higher is F_1, the more compact is the vowel and the lower is F_1, the more diffus is the vowel; the higher is F_2, the more acute is the vowel and the lower is F_2, the more grave is the vowel.

Comparing the values corresponding to F_1 and F_2 we find the following differences:

Engl.	[ʌ]	F_2 = 1200 Hz	Engl. [ɑː]	F_2 = 1100 Hz
		F_1 = 600 Hz		F_1 = 750 Hz

From these two vowels , /ɑː/ is more grave and more compact.

Engl. [ʌ] F_2 - 1200 Hz	Rom. [a] F_2 - 1200 Hz
F_1 - 600 Hz	F_1 - 750 Hz

The two vowels are equally grave, the Romanian one is more compact than the English one.

Engl. [ɑː] F_2 - 1100 Hz	Rom. [a] F_2 - 1200 Hz
F_1 - 750 Hz	F_1 - 750 Hz

The two vowels are equally compact, but the English one is more grave.

Taking also into consideration the English vowel of timb

we find that is the closest of the English vowels under discussion and as grave as the English [ʌ] (F_2 - 1200 Hz).

In comparison with the corresponding Romanian vowel, the English one is more grave and more diffuse than the Romanian one:

Engl. [ə] F_2 - 1200 Hz	Rom. [ə] F_2 - 1500 Hz
F_1 500 Hz	F_1 - 600 Hz

It is important to realise that the figures do not always differ too much; these figures rely on the differences established by us. For instance we considered that the English vowel is "more diffuse" than the Romanian vowel relying on a difference of 100 Hz between the values of the formatts F_1 of the two vowels.

In our opinion this finding confirms the proximity of the English and Romanian central vowels assumed by Romanian specialits in English.[9]

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[9] Mihail Bogdan, op.cit.pp.103; Virgil Ştefănescu-Drăgănești, *Comparaţie între sistemul fonologic al limbii engleze şi cel al limbii române*, in "Analele Universităţii Bucureşti " XV (1966) pp.290.

Acoustic Analysis

The list of words. We made a spectographic research in order to establish to what extent the English central vowels (the back vowel [aː] included) are correctly assimilated by speakers of Romanian and to what extent they are influenced by their own Romanian pronunciation.

So, we made a list of English words containing the central vowels [ʌ], [ə], [əː] and the back vowel [aː] in various positions:

I. before voiced consonants

II. before voiceless consonants

III. initial position

IV. final position

V. internal position before the stress

VI. internal position after the stress

VII. in words forming contrastive pairs.

Of course, these "positions" are not always mutually exclusive.

For the vowel [ʌ]

I. bud [bʌd]
rub [rʌb]
dug [dʌg]

II. cut [kʌt]
cup [kʌp]
luck [lʌk]
hut [hʌt]

III. cup [kʌp] - cap [kæp]
cut [kʌt] - cart [kaːt]
bud [bʌd] - barred [baːd]

For the vowel [a:]

I. barred [ba:d]
charged [tʃa:dʒd]
large [la:dʒ]
hard [ha:d]

II. cart [ka:t]
calf [ka:f]
park [pa:k]

III. car [ca:]
bar [ba:]
tar [ta:]

VII. cart [ca:t] - cut [kʌt]
barred [ba:d] - bud [bʌd]

For the vowel [ə]

I,II,III about [ə'baut]
again [ə'gein]
agree [ə'gri:]
affect [ə'fekt]
arrive [ə'raiv]
address [ə'dres]
attract [ə'trækt]

V suppose [sə'pouz]
potato [pə'teitou]

VI dancers ['da:nsəz]
chattered [ʃa:təd]
cupboard [kʌbəd]

VII affect [θ'fekt] - effect [i'fekt]
dancers ['dænsəz] - dances ['dænsiz]

For the vowel [ə:]

I urge [ə:dʒ]
serve [sə:v]

curd [kə:d]
girl [gə:l]
girls [gə:lz]
II birth [bə:θ]
first [fə:st]
hurt [hə:t]
IV fur [fə:]
sir [sə:]
stir [stə:]
her [hə:]

The list is part of a more complete list of English words and complex sentences made so that it should be useful for a multilateral contrastive phonetic study of vowels, diphtongs, consonants, stress, strong and weak forms, intonation, etc in Romanian and English.

For Romanian vowels, the values of the formants F_1 and F_2 were calculated on the basis of synthesis [10] and, therefore, we can use as points of reference the figures obtained in these studied as standard values.

Yet, in order to establish to what extent the Romanian pronunciation, specific to each speaker, has influenced his English pronunciation, we have made the following list of Romanian words containing central vowels:

For the vowel [a]

pat [pat]
tac [tak]
bat [bat]
citeva [kɨteva]

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[10] See footnote 7.

For the vowel [ə]

pădure [pə'dure]

căpitan [kəpi'tan]

bătrîn [bə'trɨn]

For the vowel [ɨ]

cîteva [kɨteva]

cît [gɨt]

bătrîn [bə'trɨn]

Subjects: The preceding words (Romanian and English) were read, in random order, (at random), before the microphone by 12 subjects and recorded on magnetic tape. The recorded subjects are Romanian male speakers [11] representing different stages attained in English: two "beginners", seven "intermediate", three "advanced" After a careful examination of the recorded tapes, we selected, following the criterion of Romanian pronunciation closest, to the standard language and of voice quality, only six from the twelve records speakers, i.e.

"Beginners"

SM - 35 years old, engineer, studied English 5 months.

DM - 35 years old, economist, studied English 5 months.

"Intermediate"

AC - 20 years old, student of German; studied English 4 years at school, 2 years at University.

ND - 26 years old, student of German; studied English 2 years at University.

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[11] It is more advantageous to use a spectrographic analysis of male voices for the analysis of vowel formants, cf. Björn Lindblom, *Accuracy and Limitations of Sonagraph Measurements*, in "Proceeding of the Fourth International Congress of Phonetic Sciences", Helsinki, 1961, The Hague, 1962, pp.192: "The higher the fundamental frequency, the less information on the envelope shape".

"Advanced"

OR - 20 years old, student of English, first year; studied English seven years at school.

IS - 19 years old, student of English, first year; studied English seven years at school too.

Instrumental Analysis. The Method.

The material recorded on magnetic was subjected to spectographic analysis. Sonegrams with the wide-land filter were obtained with a spectograph type. Sonagraph Kay Electric Co" for Romanian and English words. Sections were made with the narrow-land filter in the steady- state region of the vowels. Considering that the indentification of the first two formants is sufficient for the vowel specification[12] we to tried delimit the vowel segments in order to measure their length.

The obtained values were grouped in tables, separate for each speaker and each vowel, indicating the value in Hz of the formants F_1 and F_2 and the duration in milliseconds (msec) of each vocalic specimen.

The Results of Acoustic Analysis. The Interpretation of Data.

We placed in table 3 the average values (F_1 and F_2) of the vowels in English and Romanian words pronounced by the six speakers and the standard values of the central vowels which we consider standard, both the English and the Romanian ones.

Examining the data in this table, we first make two general observations:

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[12] cf. Pierre Delattre, op.cit. pp.47.

Vowel	English							Romanian						Standard	Vowel
	Standard	advanced		intermediate		beginners									
		OR	IS	AC	ND	CD	SM	OR	IS	AC	ND	CD	SM		
	1200 600	1395 680	1370 744	1295 770	1202 650	1265 776	1505 770								
								1260 735	1382 787	1260 822	1266 735	1338 735	1322 784	1200 750	
	1100 750	1120 630	1173 784	1100 784	1190 717	1219 776	1336 795								
		1530 436	1490 545	1422 470	1495 450	1354 612	1422 612								
								1417 560	1470 490	1240 490	1365 525	1470 560	1242 490	1500 600	
	1200 500	1470 437	1433 626	1326 527	1350 570	1347 659	1528 660								
								1540 333	1155 368	1540 403	1295 367	1586 350	1505 350	1300 350	

Table 3.

A great oscillation of the figures corresponding to F_1 and F_2 and a considerable overlapping of these values both between.

English vowels (pronounced by Romanian speakers) and between the English and "the corresponding". Romanian vowels.

This phenomenon is more obvious if we extract from table 3 only the limiting values, i.e. the minimal and maximal ones from one subject to another for the two formatts:

Vowel	F_1 The minimal and maximal limits	F_2 The minimal and maximal limits
Engl. [ʌ]	650 - 770	1265 - 1505
Engl. [ɑː]	630 - 795	1100 - 1336
Rom. [ɑ]	735 - 822	1260 - 1382
Engl. [ə]	436 - 612	1354 - 1490
Engl. [əː]	437 - 660	1326 - 1528
Rom. [ə]	490 - 560	1240 - 1470

Table 4.

The average values, for F_1 and F_2, of the Romanian vowels pronounced by Romanian speakers do not coincide, sometimes, they are rather far from standard values.

This fact is perfectly explicable. First of all, the "standard" values are obtained by synthesis and represent those values of "optimum" frequency which received the highest percentage of indentifications after the auditory tests. Secondly, the peculiarities of pronunciation of each speaker occur, which can have different causes, among which the most important is the fundamental frequency F_0[13].

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[13] See the considerable differences in the value of the forments F_1,F_2 and F_3 which appear simultaneously with the differences in the fundamental frequency, F_0,Gordon E.Peterson and Harold Barney, op.cit.pp.183, the table.

Continuing to examine table 3, we try to follow the way the six speakers pronounced the Romanian vowels and especially the English vowels under discussion.

The vowel . Both F_1 and F_2 for all the speaker top the standard values (1200, 600) and appreach more the values of the Romanian vowel as it was pronounced by the same subjects (about 1300 Hz and respectively 750 Hz).

There is only one speaker from the group of "intermediates" namely ND, in whose column we come across figures very near to the English standard. To compare [ʌ]$_{ND}$:F_2 - 1202 Hz, - F_1 - 650 Hz, with [ʌ] standard: F_2 - 1200 Hz, F_1 - 600 Hz.

For the other five subjects, the preceding assumption indicates a strong influence from Romanian pronunciation. The English [ʌ] pronounced by them was so near to the Romanian [a] that the pronunciation of the former was assimilated by the pronunciation of the vowel in their native language.

The English Vowel [aː]. One can notice that the formet F_2 of this vowel is constanty for all the speakers lower both in relation to F_2 of the Romanian vowel [a] and to F_2 of the English vowel [ʌ], both pronounced by the same speakers. Therefore the English vowel [aː] was actually articulated by subjects as a back vowel, both in comparison with the Romanian vowel [a] and with the English vowel [ʌ].

As for the value of the forment F_1, this is near enough to F_1 of the Romanian vowel [a] and to F_1 of the English vowel [ʌ], therefore the vowel [a] pronounced by the subjects is as open as these vowels.

If we consider the fact that the English vowel [aː] is a back open vowel, we can appreciate that it was generally correctly assimilated by the subjects. Though the value of the formant F_1 of this vowel oscillates for the six subjects a sound about the standard value (750 Hz), F_2 is, on the other hand, higher than F_2 of the English standard vowel [aː] exceeding lloo Hz; this fact justifies us in considering that an influence from the Romanian vowel [a] operated in the case of this vowel, too.

An exception is, in this case, the subject AC (inetermediate) in whose pronounciation the English vowel [aː] is rather perfect. To compare: $[a:]_{AC}$; F_2 - 1100 Hz, F_1 - 748 HZ and [aː]standard F_2 - 1100 Hz F_1 - 750 Hz.

The English vowels [ə] and [əː]. Although it is stated in some studies [14] that the Romanian vowel [ə] is a perfect "correspondent" of the English vowel [ə] , if we compare the value of the formants F_1 and F_2 of the two vowels, we remark that they differ to a sufficiently great extent from the accustic point of view:

English [ə] F_2 - 1200 Hz Romanian [ə] F_2 - 1500 Hz
F_1 - 500 Hz F_1 - 600 Hz

Therefore, the Romanian vowel, having values both for F_1 and for F_2 higher than the English vowel, it is less grave and more compact than the latter. In articulatory terms, this means that the Romanian vowel [ə] is more open than the English vowel and its point of articulation is less back than the latter one.

If we compare the figures representing the formants F_1 and F_2 of the two English vowels [ə] and [əː] with those in the right of the table nr. 1, where F_1 and F_2 of the Romanian vowel pronounced by the subjects are indicated, we notice that they are close enough. This can be especially in connection with thevalues of the formant F_2. No one of these speakers has values close to the English standard (F_2 - 1200 Hz); they are nearer to the Romanian standard (towards 1500 Hz). Apart from this confusion with the Romanian vowel, we can also notice the confusion between the two English vowels of colour [ə] .

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[14] cf. Mihail Bogdan, op.cit.pp.103.

Generally, the studies on the English vowels do not make distinctions between these two vowels, suggesting that they do not differ essentially in their colour but only in their duration (see note 8).

Therefore, we do not consider as incorrect the similar pronunciation (regarding the colour) of these English vowels by the speakers of Romanian.

Of course these differences between the English central vowels and their Romanian "correspondents" must be taken into consideration by speakers of English who want to learn the Romanian pronunciation. In their case, a special problem is added, regarding the existence in the Romanian vowel system of the vowel [ɨ] spelt as î or â. As far as it is a sound that does not exist in standard English it can be the most difficult vowel for English speakers. Its acoustic parameters are: F_2 - 1300 Hz; F_1 - 350 Hz. If we compare this vowel with the English vowel [ə], we find that it is more acute and more diffuse than the latter. In articulatory terms, the Romanian vowel [ɨ] is front in relation to the English vowel [ə] and much closer.

In addition to the above-mentioned paper by Andrei Avram containing acoustic data, we recommend for the articulatory description of this sound the study by N.I.Dukelskij, Glasnye sovremennogo rumynskogo literaturnogo jazyka v kacestvennom otnosenii (rentgenei).[15]

Since our remarks in the chapter are general enough in the sense that they do not refer to each subject separately, we tried to represent graphically to what extent their English pronunciation approaches the correct one or is influenced by the

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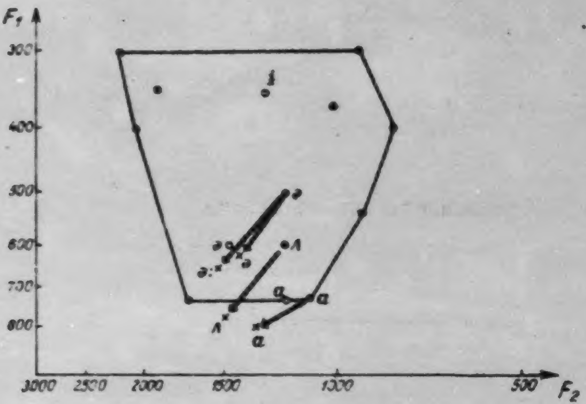
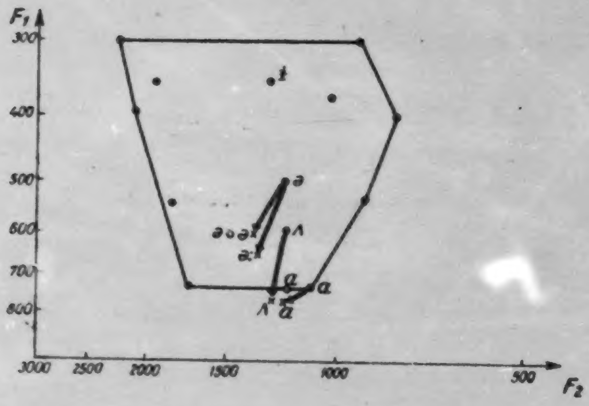
[15] in "Vestnik Leningradskogo Universiteta", 1958, nr. 2, p.122-124

Romanian one. On the diagram of the English "standard" vowels we indicated the position of the English vowels pronounced by each speaker and the position of the three Romanian "standard" vowels.

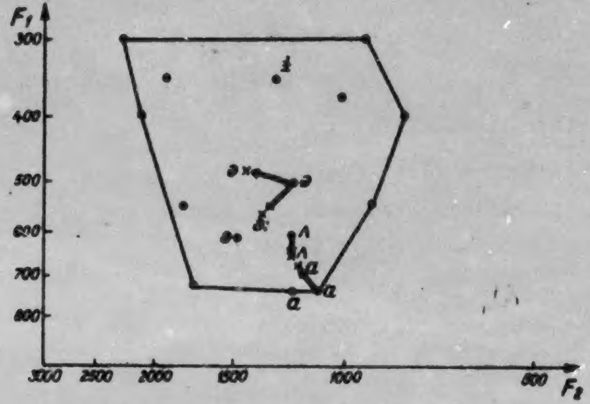
- . English standard vowel
- ● Romanian standard vowel
- x English vowels pronounced by the subject.



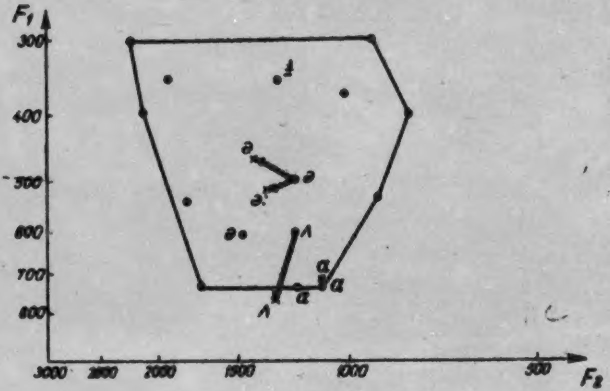
Sub. CD (Beginners)



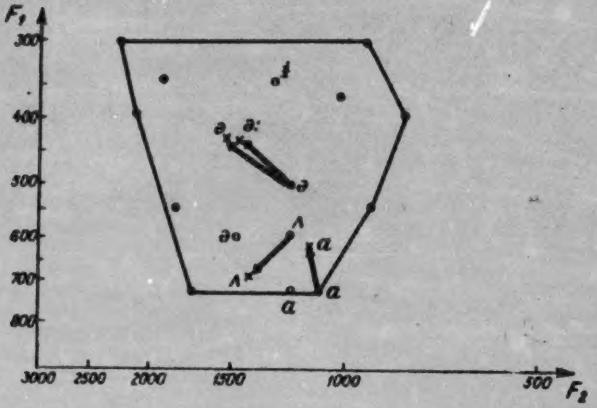
Sub.SM ("beginners")



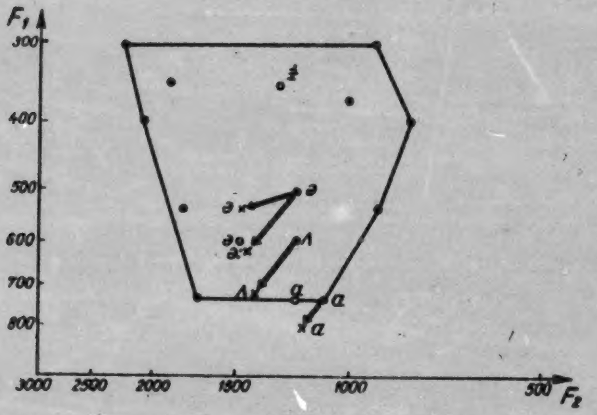
Sub.HD("intermediates")



Sub.AC ("intermediates")



Sub.OR ("advanced")



Sub.IS ("advanced")

In the majority of the diagrams, the English vowels [ʌ] and [ɑ:] pronounced by the six speakers are situated at distances sometimes equal in relation with the Romanian vowel [a] and, of course at distances variable in relation with their English standards. This means that to a greater or a less extent, the speakers were influenced by the pronunciation of the Romanian vowel.

Also, the variants of the English vowel [ə] pronounced by the subjects are deviated on these diagrams more or less in the direction of the Romanian vowel [ə] . We also come across pronunciations very near to the English standard (for instance, the vowel [ʌ] pronounced by the speaker ND, the vowel [aː] pronounced by AO), but , in general, we cannot affirm that the "advanced" speakers pronounced the English vowels "most correctly" and the "beginners" pronounced them "less correctly".

Not even after we calculated average values on groups of speakers (advance, intermediates, beginners) could we extract such data that can distinguish evidently a group from another (see the following table).

Vowel	English					Romanian		Vowel
	Standard	All the six speakers	Advanced	Intermediate	Beginners	All the six speakers	Standard	
	1200 600	1340 730	1382 712	1248 710	1385 773	1305 766	1200 750	
	1100 750	1146 775	1146 707	1145 732	1277 785			
	1200 500	1452 521	1510 490	1458 460	1388 612	1365 686	1500 600	
	12oo 500	1409 588	1450 530	1338 548	1437 660			

Table 5.

We have to suppose that in order to delimit essentially different degrees of assimilation of English pronunciation by Romanian speakers at different stages of studying this language it is necessary to examine a greater number of subjects.

The Duration (Quantity).

As was stated before, we aproach the problem of duration in a separate section because, in our opinion, it is the essential difference not only between the English and Romanian central vowels, but even between the two vowel systems. The Romanian phonological system, (vocalic and consonantal) does not have, a quantitative opposition. That makes for the assimilation by the Romanians learning a foreign language characterised, among other things, by quantitative oppositions (English, Italian, German, etc.), one of the first-rate difficulties.

As was seen before, the assimilation of the English central vowels does not raise, in general , special problems for Romanians as regards timbre. If the Romanian vowels [a] and [ə] are near enough from this point of view, to their English "correspondents", they differ essentially from the latter once quantitatively (see the table below):

	Engl. [ʌ]	Engl. [a:]	Rom. [a]	Engl. [ə]	Engl. [ə:]	Rom. [ə]
Averange values in msec.	150	262	172	85	258	83

Table 6.

In order to follow to what extent the quantitative opposition between the English vowels is realised , both in the pronunciation of each speaker and in categories of speakers, we made a table in which we indicated the average duration in msec. of the English central vowels.

We also indicated the average duration of the vowels [a] [ə], [ɨ] in the Romanian words pronounced by the six subjects in order to compare their Romanian pronunciation.

Vowel Recorded subject	English vowels [ʌ]	[ɑː]	[ə]	[əː]	Romanian vowels [a]	[ə]	[ɨ]
OR	180	242	85	240	253	99	116
IS	130	293	113	280	160	65	90
Advanced	155	267	99	260	206	82	103
AC	126	192	55	206	151	68	118
ND	140	220	100	260	170	90	112
Intermediates	133	206	77	233	160	79	115
OD	152	315	64	266	129	67	90
SM	164	308	97	297	170	108	123
Beginners	158	312	80	280	150	87	106
Overall	157	262	85	258	172	83	108

Table 8.

If we study carefully this table, we notice first of all with reference to the Romanian vowels pronounced by the six speakers that they do not have such a similar duration that we could consider them as having a "standard" duration: [a] - 172 msec., [ə] - 83 msec., [ɨ] - 108 msec.

Some values that can represent the intrinsic duration of the Romanian vowels should be the statistic result of a research made on the basis of a very great number of words (containing all the vocalic positions occurring in Romanian) pronounced by a reasonable sample of speakers. Such a study greatly exceeds the framework of this paper. That determined us to measure the duration of the Romanian vowels interesting us, as they are pronounced by the speakers recorded by us in order to compare this duration with that of the English vowels pronounced by the same subjects.

Therefore, we shall refer to the values obtained by us for the average duration of the central Romanian vowels without considering that it represents the "standard" duration.

The comparison of the values in the table above leads us to the conclusion that, as for duration, the influence of Romanian pronunciation on English pronunciation, was exercised differently from speaker to speaker.Let us take an exemple: the subject OR from the group of "advanced" pronounced the English vowel [ɑː]with an average duration very close to the average duration he pronounced the Romanian vowel [ɑ] with.(Compare English [ɑː] - 242 msec with Romanian [ɑ] - 253 msec.). But the same subject pronounced the English vowel [ə] short, with an average duration close to the average duration of his pronunciation of the vowel [ə] in Romanian words. (Compare: English [ə] - 85 msec with Romanian [ə] - 99 msec.)

Another subject, CD (beginner) pronounced the English vowel [ʌ] with an average duration close enough to the average duration of his pronunciation of the Romanian vowel [ɑ]. (Compare: English [ʌ] - 152 msec. with Romanian [ɑ] - 129 msec).

This means that, as far as duration is concerned, some speakers have assimilated the Romanian vowels either with the English short vowels or with the long vowels.

We have to notice that in both cases, all the subjects have made the effort to realize the quantitative distinction between the short and long English vowels.

Thus, if the English vowel [ɑː] was pronounced by the speaker OR with an average duration close to that of the Romanian vowel [ɑ] in turn the same speakers pronounced the short English vowel [ʌ] with an average duration evidently shorter than its longer counterpart [ɑː] .(Compare: English [ʌ] - 180 msec. with English [ɑː] - 242 msec).

Similarly, the English vowel [aː] pronounced by the speaker OD has an average duration much longer than the English vowel [ʌ] which the speaker assimilated quantitatively with the Romanian vowel [a]. (Compare English [ʌ] - 152 msec. with English [aː] - 315 msec.).

In order to establish to what extet the difference of duration in the English pronunciation of all recorded speakers is realized, we calculated the ratio between the duration of the English "short" and "long" vowels. The ratio of the duration between the English vowels [ə] : [əː] and [ʌ] : [aː] is indicated in the following table:

	[ə] : [əː]	[ʌ] : [aː]
CR	1 : 3	1 : 1,34
IS	1 : 2,5	1 : 2,25
Advanced	1 : 2,7	1,72
AC	1 : 4	1 : 1,3
ND	1 : 2,6	1 : 1,6
Intermediates	1 : 3	1 : 1,55
OD	1 : 4	1 : 2
SM	1 : 3	1 : 1,8
Beginners	1 : 3,5	1 : 1,9
The overall ratio	1 : 3	1 : 1,75

Table 8.

We notice in this table that the duration ratio between the "short" and the "long" vowels is not at all constant from one speaker to another and even less so from one group of speakers (advanced, intermediates, beginners) to another.

There results, nevertheless, an obvious difference among the four English vowels:while there is a relatively small relation (1:1,75) between the average duration of the English vowel [ʌ] and that of the English vowel [a:], the value of the ratio between the English vowels [ə] and [ə:] as regards the average duration of their pronunciation by the speakers is much more (1:3).

In our opinion this phenomenon is justified. While the vowels [ʌ] and [a:] differ essentially both in timbre (remembering that [ʌ] is a central vowel and [a:] is a back one) and in duration the vowel [ə] and [ə:] are opposed first of all from a quantitative point of view.

This fact known by the Romanian speakers determined them, probably, to insist especially on the realisation of the quantitative opposition.

Finally we notice that the Romanian speakers whose English pronunciation we examined assimilated the quantitative features of the central English vowels better than they did their qualitative peculiarities.

CONSIDERATION ON CERTAIN METHODS OF INTRODUCING AND TEACHING NEW SOUNDS IN ROMANIAN FOR ENGLISH SPEAKERS AND IN ENGLISH FOR ROMANIAN SPEAKERS

by Ioan Gretiu

A phonetic analysis of English and Romanian may be considered as a basic part of a constrastive project dealing with the two languages, as phonetics cannot be studied alone that is independently from the grammatical and lexical aspects of two languages. But we may say that a bad pronunciation, stress or intonation, may anihilate to a large extent the good results which may have been achieved in the grammatical or lexical field, because reciprocal understanding as a convention of communication is based on the knowlwdge of and the ability to recognize sonorous signals which often times may be mistaken by the speaker for the same signals of his own language, so that either a bad emission or a bad reception, or both is achieved leading obviously to a perfect confusion because of the confusion between the phonetic categories which once mixed up, lose the distinctions required by communication. Thus, pronunciation may be taught to students of a foreign language somehow regardless of grammatical or lexical knowlwdge. This holds true just as much as a student at a beginning level may, besides other methods, be led inside the phonetic system of that particular foreign language by onomatopeic exercises which should be graded according to two things; the malleability of the student and the new sound. These onomatopeic excersises might put the teacher into a somehow disadvantageous awkward situation as he has to turn his own mouth into a dialectic device (something that may anyway happen to a certain degree, no matter what the teaching method is). But the advantage of the onomatopeic exercises if they are performed with enough fantacy and a sense of initiative, so as to lead, almost implacably, the students to the desired pronunciation, seems hard to deny for no other reasons the antecedent which has thus been established, and which facilitates a correct learning of the first new words in the foreign languages. It is through the onomatopeic exercises that a student shoul first approach the sounds of the foreign language, and only after he has come to a more or less apropriate utterance of the sounds may he pass on to words which have a meaning and which contain one and then more of the new sounds, whereupon he may pass on to the rhytmic units and units of intonation.

The common practice of teaching the new sounds of a language by illustrating them with words (that, more often than not, also contain sounds which have not yet been explained) or by illunstrating them right away with minimal pairs, may supposedly overcharge the student's perceptiveness to such an extent that he is quite likly to reinterprete unconsciously the new sounds of the foreign language (which may happen to be in combinations which sound strage to him), by dissociation into the closest respective elements of his own phonetic system which he reassociates then, receiving as a result distorted phonetic images which may allow him to be understood to a certain extent but which make his understanding of a foreign language so much more difficult.

As a matter of fact, the native speakers of any language manifest a certain tolerance to errors as their information ultimately depends on the micro or macro context, while the student, especially if he is a beginner, does not come to a contextual understanding because he can hardly receive any of the constitutive elements of the context as he receives his information through a marginal phonetic system (which is somehow similar to a dialectal one), one which is unilateral and which does not yield generalizations; the student depends so heavily on the information as compared with or opposed to the native speakers who has other systems (e.g.grammatical, etc.). It is more difficult to remedy this shortcoming sounds then to avoid it. So, the pronunciation of the student should optimally be as close as possible to the standard, right from the first words. This creates an antecedent through which the malleability of the student may be increased, and his eagerness and interest for the new language should be prevented from facile satisfactions like the rush to the pronuntion of the first new words as well as to learning them because the phonemes in the new words could be misinterpreted into the phonetic elements of the learner's native language (through the dissociation and the reassociation which have been expounded on above). In other words, a correct pronunciation should not be neglected in favour of a lexical accumulation.

To illustrate the idea of onomatopeic exercises the following experiments may be taken into consideration:

The vibrated liquid Romanian sound [r] is difficult for English native speakers to pronounce. So, before coming to pronounce a Romanian word containing the sound, the student who has taken up onomatopeic exercises, may be gradually led to this sound by being first required to reproduce as best as he can the meaningless sounds uttered by the teacher who first makes a bilabial noise imitating (as children may do) the sound of an engine. Then, the teacher produces this kind of an engine sound with his tongue, which is already somekind of vibrated [r] which is at first bilabial sound, trying this time to begin the vibration alternating between a [b] and a [p] attempts which are meant to increase the respectivity of the student. If repetition seems to be required, changes of intonation rising and falling may be employed just as well. Beginning these vibrations in turns with a [b] or with a [p] the student's attention is extended outside the sound, and he has read and be able to render the changes in quality.

The number of the repetitions will depend on the responsiveness of the student and the accuracy with which he manages to pronounce the sound so that each time the amplitude of the vibration may be gradually reduced until it comes down to the proper articulated pronunciation (vocal glides may be tried all through the repetitions). If the onomatopeic exercises for [r] are combined with onomatopeic exercises for the other sounds by the end of a time-section words like "rod", "rom" (even "român") may be given for a semantically finite satisfaction of the student without of course leaving their pronunciation entirely up to him. (Other words which could be used here would be "arc","armă", "car", "ris", "rac","rocă" etc.). The number of the words depends on what sounds have been introduced through the onomatopeic exercises so that the passage may be safely made to minimal pairs like"rege-rece", "rimă - rină" and even to words like "crud", "fruct", which may be compared, if they are well enough pronounced in Romanian, with the pronunciation of the English words "crude", and "fruit".

The description given above of the teaching of the Romanian sound [r] is meant to suggest one way onomatopeic exercises can be used, so that, if the idea of these exercises is accepted, the possibility of the application of this method should be researched, especially for sounds which demand a supplementary effort, whether vowels or consonants and whether for Romanian or English native speakers. This method is reported to have successfully been used in teaching the clicks from certain

African dialects of the Bantu type to English native speakers, since it may be assumed that the power of imitation is often more powerful than linguistic knowledge.

Another method of leading the student inside the phonetic system of the target language is the location of the new sounds of the foreign language in words existing in the speech of the learner, or at least in a language that a learner can speak well enogh. For instance, the speakers of Romanian (especially those who happen to be of a Hungarian or of a German extraction) reinterprete the semivowel [w] as a voiced fricative [v] when speaking English,a reinterpretation which does not occur in the case of the same speakers when pronouncing the Romanian words "oare", "oaie", "oameni","Oală",; for such speakers, the English sound may become more obvious if it is revealed to them in the respective Romanian words. Then in measure of certain combinations that this semivowel takes part in, like w + i in "women" or "Worcester" (in which the semivocal seems to be in danger of being omitted), it is recommended that the dialectal Romanian pronunciation should be used for words like "unde", "ulcer", "ureche", with the semivowel [w] as an opening glide to their pronunciation, resulting in pronunciation like "wunde", "wulcer", "wureche", which are distorted on purpose, for a better exemplification, as quâte often the learner doesn't realise how rich the sound inventory of his language is.

In a familiar context the new sound may be perceived more easily than in a new context. If the idea of this intermediary pronunciation is accepted, research could be made as how many of the new English sounds would have equivalents in Romanian native speaker and viceversa, whether the sounds belong to the type of pronunciation that he natively uses, or in pronunciations which he may possibly recognise as dialectal variants of his own language.

Another method of introducing the specific sounds of a language into another language is the displacement away from the sound which the learner is using for a substitute. Hence, the English sound [æ], in words like "match" or "camping", has become in Romanian [e] (e.g. meci. chemping), a closing which is nor characteristic in English, even in dialectal variants (except maybe the American variant which is sometimes diphtongized into [eə] . This sound [æ] is, especially in British English closer to [a] than to [e] . So, to avoid closing, the diagraph may be pronounced even more open than in standard English, yielding pronunciations more or less like the Mancherster type, on the assumption that the student will not render the opening in its full measure (as his tendency to close the sound has already been established), so that the result in the student's utterance will probably be closer to the standard pronunciation than if the model hadn't been exaggerated.

Another exaggeration in opening may also be recommended for the sound [ɔ] which seems to tend with the Romanian speakers towards a close [o] which again is a mistake quite foreign to English, as there doesn't seem to be any dialect of English spoken natively which obtains this closure; if the sound [ɔ] is altered in some way then it would rather open toward [a] , a feature which is to be noted especially in American English.

All the above suggested methods may be extended or constricted in time, according to numerous factors which are, for practical reasons, beyond the scope of this paper, being apt to be inerchanged and applied to more or less sounds either according to the words chosen as for final examples or according to the urgences of pronunciation required by the new language.

A COMPOSITE TABLE OF THE VOWEL SYSTEM OF ENGLISH FOR CONTRASTIVE PURPOSES

by Virgiliu Stefănescu-Drăgăneşti

The comparing of the phonological systems of two languages offers, in the framework of a contrastive analysis, the teoretical basis for further contrasting the two systems on a phonetic level, which is closely connected with the efficient learning of any of the two languages by the speakers of the second.

Such comparisons are among the most thorny problems in applied linguistics and the comparing of English and Romanian phonemics and phonetics for teaching purposes is rendered even more difficult by the existence of the several variants and dialects of English. Any foreigner learning this language would like to see that when he is finally considered to know it, he can understand people speaking English and make himself understood, by them wherever this language is the native language of a country. This does not often happen.

It is not only the fact that English includes, among other variants also the American variant, whose phonemics differs in some respects from that of British English, but what constitutes a further difficulty is that in its turn the American variant offers important regional differences which has determined American linguists to describe concomitently, in their works, the three main dialects of the variant, i.e. Northern, Southern and General American.

This approach does not seem to take into account the fact that any foreigner wishing to learn English - even if it were only the American variant - cannot learn the pronunciation of the three dialects at the same time. Consequently all works dealing with the phonemics of American English have remained only on what we may call the first linguistic level of the approach of English.[1]

How a teacher teaches pronunciation to his class in such conditions we can only imagine. In any case what we know for certain is that a highly theoretical and all-comprehensive description of the phonemics of the language wich treatises offer him, will not help the teacher very much so that he will decide for himself on what he will actually teach, which means he will teach his pupils his own pronunciation, whether correct or not.

If the highly theoretical works, although very important as scientific works, will not offer the teacher much practical assistance, the latter will nevertheless be helped in his work by textbooks and dictionaries (which will certainly help the students too). Quite often such materials are achievements of some kind of applied linguistics which develops independently from theoretical linguistics and which reflects the personal solutions given to the various problems of the language by the author or authors, most often without much consideration for theoretical linguistics.

It is the task of applied linguistics, among other things, to bridge the gap between the first and the third levels of approach and set up the pedagogical phonemics and phonetics of English required in the teaching of its pronunciation.

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[1] We may distinguish four levels in the approaching of a language:
- a) the theoretical linguistic approach;
- b) applied pedagogical linguistics which selects from the theoretical linguistic approach the practical aspects and materials to be in textbooks, dictionaries and training of future teachers;
- c) the actual textbook writing, dictionary pronunciation and classroom teaching of a language on the basis of pedagogical phonemics and phonetics and pedagogical grammar;
- d) the acquiring of the traget language by students in classroom work in the process of learning

And this is not easy to do, first and foremost because linguists disagree in their description of the phonemics of the two main variants of English.

Then, as we have already said, there is no uniform American English variant which means that it is very difficult to find a common phonological basis for all the American dialects. However we feel that most authors favour what is called "General American" although this is not openly done in order not to hurt the feelings of the speakers of Northern and Southern American.

No little serious difficulty is also caused by the divergent points of view in establishing first the number of phonemes which constitue the phonological system of American English and then in solving the contradictory interpretation regarding certain vowel phonemes considered as monophthongs by some and as diphtongs by other authors.

Surmounting all these difficuties we shall endeavour to present a composite table of vowels (leaving aside the consonants, for the time being) which could serve as a starting point for a comparison between the phonemics of English and Romanian.

If we consider the various descriptions of British English phonemics we shall easily notice that English phoneticians almost unanimously agree on the system they describe. A.C.Gimson[1] differs only insignificantly from Daniel Jones [2] and D.O'Connor's [3] description of the phonological system of English does not differ from A.C.Gimson's or Ida C.Ward's [1]. Nor do any of these from P.A.D.MacCarthy's [2] or Harold Palmer's[3].

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[1] *An Introduction to the Pronunciation of English*, London, Edward Arnold, 1970

[2] *An Outline of English Phonetics*, Cambrige, Heffer, 1932.

[3] *Better English Ponunciation*, Cambrige, University Press, 1967

The same thing can be noticed regarding to dictionaries. Almost all English dictionaries published in England follow Daniel Jones's [4] pronouncing dictionary, and if there are a few minor differences concerning the phonemic symbols they use, the underlying phonological system which the latter represent is the same (Cf.A.S.Hornby [5], Harrap [6], etc.).

The Oxford dictionaries [7] differ a little from the others. However they do not cause any serious difficulties to foreigners using them.

However, the British authors follow a much too conservative line which make differences between the British and American variants appear theoretically greater than actually they are, they also overlook certain contemporary developments which bring British English closer to American English than they were before World War II.

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[1] The Phonetics of English, Cambridge, Heffer, 1968

[2] English Pronunciation, Cambrige, Heffer, 1967

[3] A Grammar of Spoken English by Harold E.Palmer and F.G.Blandford, revised and rewritten by Roger Kingdon, Cambrige, Heffer, 1969.

[4] An English Pronouncing Dictionary (revised by A.C.Gimson), London, Dent.1969.

[5] The Advanced Learner's Dictionary of Current English, by A.S Hornby,E.V.Gatenby and H.Wakenfield,London,Oxford University Press, 1970

[6] Harrap's English-French Dictionary,London,George G.Harrap &Co,Ltd.1956.

[7] a) The Concise Oxford Dictionary of Current English, Oxford Clarendon Press, 1964.
b) The Shorter Oxford Dictionary, Oxford, Clarendon Press , 1964

Thus the diphthongisation of long (iː/ and long /uː/ is more frequent with British people at present than the preservation of the "pure" long vowels / ɑ ː/, / ɔ ː/, / əː/ are also more frequently shorter if they do not belong to syllables bearing primary stress; sometimes they also tend to become glides.

The above developments have been taken into account in the drawing up of the composite of English vowels, presented further down, together with a number of common elements in British and American English which are much more widespread in practice in both variants than generally stated in the theoretical works.

Things are very much different in the U.S.A. Thus, we cannot find a unitary phonological system of American English even in the works of the Contrastive Structure Series published under the auspices of the Center of Applied Linguistics of Washington, D.C.

So, William G.Moulton [1] describes an English vowel system including 16 monophothongs and diphthongs. Some of the monophtongs include as allophones or diaphones a number of diphthongs of the British variant so that all the vowel segments of the two variants form one common system. Consequently, the English speaker both in England and in the U.S.A. appears as having the same phonological basis but not very helpful for practical purposes.

On the other hand, R.Stockwell and J.Donald Bowen [2] contradict William Moulton. They have indentified, in the American variant, 17 monophtongs and dipgthongs- many of them different from Moulton's. Only 12 of the 21 British Enlgish vowel segments are found in Stockwell and Donald's inventary of phonemes and they include three vowel nuclei which they consider peculiar to the American variant and which are not mentioned by W.Moulton (ɨy, ɨ, ɨw).

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[1] The Sounds of English and German, Chicago, The University of Chicago Press, 1963.

[2] The Sounds of English and Spanish, Chicago, The University of Chicago Press, 1969.

Fr.Agård and Robert J.di Petro [1] have indentified 14 vowel nuclei in the American variant, which they do not define: 7 monophthongs and 7 diphthongs.

Divergence continue to appear in other works too, belonging to linguists enjoying high reputation.

We shall refer only to some of them, here.

Regarding the vowels again, Noam Chomsky [2] draws up a table of 16 monophthongs leaving out the diphtongs. Dwight Bolinger [3] does nor help the applied linguist very much with his table of 14 monophthongs and his reference to diphthongs as vowels or vowel-like sounds in combination without drawing up any list of them Kenneth Lee Pike [4] speaks only of 11 vowel phonems (4 of which are diphthongs) and Yao Shen [5], contents himself only with saying that the problem of the vowels of English is a controversial problem and consequently the author only presents and comments on the inventory of the vowel segments as drawn up by Kenneth L.Pike in parallel to the vowel system of English as established by George L.Trager and Henry Lee Smith [6].

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[1] The Sounds of English and Italian, Chicago, The University of Chicago Press, 1967.

[2] The Sound Pattern of English, New York, Harpe & Row, 1968.

[3] Aspects of Language, New York, Harcourt, Brace and World, Inc., 1968.

[4] English Phonetics, University of Michigan, 1966

[5] English Phonetics, University of Michigan, 1966.

[6] An Outline of English Structure, Studies in Linguistics, O.P.3, Bettemburg Press, 1951.

Trager and Smith have drawn up an all-comprehensive table of 36 monophthongs and diphtongs which includes the vowel phonemes of all the variants and dialects of English. For the immediate practical purposes of language teaching the inventory is not very helpful.

For this reason Stockwell and Bowen state that the vowel system they describe belongs to what they call a Normalized system for American English (they add "perhaps even idealized") which includes the vowel contrasts that are most widely shared by speakers of American English. They add that the Normalized System is merely a convenient point of departure (the same as the system suggested further down by us) and that the varieties of standard American English which have systems different from this one will be touched upon from time to time.

Adopting a similar attitude Hans Kurath [1] proposes a composite Table of Vowels exhibiting the vowel phonemes shared by all varieties of cultivated Modern English including British English and some that are peculiar to certain regional types.

He does not appear to be a supporter of "General American" the cultivated speech of the burgeoning Middle West and Far West, which is recorded in John S.Kenyon and Thomas A.Knott; A Pronouncing Dictionary of American English[2] an[illegible]ch, in fact he indirectly has in view in his Composite Table of Vowels.

Besides 11 monophothongs and 2 diphthongs common to both variants Hans Kurath's Table includes 3 more monophthongs which are found only in one variant or the other.

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[1] A Phonology and Prosody of Modern English, Ann Arbor, The University of Michigan Press, 1967.

[2] G.& C. Merriam Company, Springfield, Mass, 1953.

Here is H.Kurath's Composite Table of Vowels:

	Front		Central		Back	
	Checked	:Free	Checked	:Free	Checked	:Free
High	ɪ	: i			ʊ	: u
Mid	ɛ	: e		ɜ	ʌ	: o
Lower mid	æ				(ɒ)[1]	: ɔ
Low		ai	(ɑ)[2]	(ɑ)[3]		au

If in the field of theory opinions differ to such a great extent, applied linguistics has had to find immediate practical solutions without wasting too much time in finding them. The field where this took place has been that of textbooks and dictionaries.

The lack of a close link between the first level in the approach of language (theoretical approach) and the third level, that of authors of textbooks and dictionaries, and teachers has led to serious shortcomings on the latter level.

This keeping aloof of the theoretical linguists from the problems of language teaching has been recently reiterated by Noam Chomsky at a recent conference of language teaching.[4]

Applied linguistics which is the approach of language on the second and third levels and is closely connected with the teaching of languages has not intervened enough yet in order to help efficiently the practical an really useful application of theoretical findings in order to facilitate the teaching and learning of

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[1] Only in British English, as in lot.

[2] Only in American English, as in lot.

[3] Only in British English and in coastal American English, as in far.

[4] Quoted by Mary Finocchiaro in "Myth and Reality" in English Teaching Forum, vol.X, nr.2, March-April 1972 (p.2-8), who states that the majority of linguists have never intended to analyse and discribe languages," she adds.

English - in any case not in the compartment of phonology.

Following the above situation the writing of many textbooks, setting up of dictionaries, and practical class teaching work is often and in many places carried out entriely on the basis of the personal experience and incomplete theoretical grounding of authors and teachers.

Thus Paul Roberts presents in his Modern Grammar[1] an inventory of 15 monophthongs and diphthongs of a certain variety of General American which he does not define in any way and which contains serious differences from the theoretical works we have quoted above.

English Pronunciation[2] draws up a table of 11 monophthongs and 8 diphthongs which he presents as the phonological system of "General American", largely contradicting the description of this variant as it appears in the theoretical works of other authors.

On the other hand most authors of textbooks refer only vaguely to the teaching of pronunciation which they leave completely to the personal knowledge and choice of the teacher. (Unfortunately, learning of pronunciation is still to a great extent a problem of mere imitation and the success of the learner depends in most cases on the sharpness of his ear and his ability as an imitator of a good teacher).

The authors of dictionaries not only disagree with the phonetical linguists and whith the authors of textbooks, but they also disagree among themselves.

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[1] Harcourt, Brace and World, Inc., New York, 1968

[2] Revised edition, Holt, Rinehard and Winston, New York, 1957.

Thus Webster's New Collegiate Dictionary [1] uses 57 phonemic symbols for the 57 phonemes which he indentifies in English, 32 of which stand for vowels and diphthongs. A foreingner cannot know what the phonems underlying the symbols actually are unless he masters perfectly well the pronunciation (dialectal and regional) of a few scores of words given as key words for the sounds represented by the phonemes.

The Random House Dictionary [2] gives an inventory of only 45 phonemes, 20 of which are vowel phonemes.

John S.Kenyon and Thomas A.Knott's "A Pronouncing Dictionary of American English" [3] describes a system consisting of 28 consonants and 22 monophthongs and diphthongs. This dictionary is closer to the British English Dictionaries though only 16 of the vowel phonemes correspond to those of the British English system.

Similar differences in the inventories of American English phonemes may be found in numerous other dictionaries.

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x x

Considering the difficulties encountered by foreigners learning English due to the state of the theory of the phonemics of English described above we have attempted to draw up a basic composite table of the vowel phonemes of English which should constitute a starting point for the constrastive analysis of the phenemics and phonetics of English and Romanian in order to satisfy the practical purposes of applied linguistics connected with the teaching of the two languages and drawing up of the relative teaching materials.

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[1] The Riverside Press, Cambrige, Mass, U.S.A., 1949

[2] Random House, New York, 1968

[3] The Collegiate Press, Menasha, Wis.U.S.A., 1953

We have incorporated in this table such units from the several British and American related systems which we consider convenient for pedagogical purposes in helping Romanian learn English.

Starting from H.Kurtah's table of vowels and taking into account the contemporary developments in the phonology of British English we have drawn up the following composite table of English vowel phonemes.

It is an, attempt to express an attitude grounded on a careful linguistic study endeavouring to correct the empirical solutions of the applied linguist who does not very often show much concern for the theoretical aspect of phonology. No doubt we are aware of the fact that such an "overall phonological system does not describe any actually existing system, but the applied linguist is often called upon to make some choice of this kind when he is writing a textbook or a dictionary just as he has to make his own choice of the protophones of the phonences he is going to teach when he is doing the job of a language teacher.

The Composite Table of English Vowel Phonemes Monophthongs.

	front	central	back
Close	i		u
Half-close	e	ə[1], ɚ[2]	o

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[1] / ə / is a free vowel, like /ɑ/. All the other vowels are checked vowels. In stressed syllables it is longer and it frequently shows a tendency for diphthongisation / ə' /.

[2] / ɚ / is the vowel / ə / with r-colouting foung in General American. However,its absence from the speech of individuals does not cause any difficulty in communication in the U.S.A.

Half-open	æ	a	ɔ[1]
Open			ɑ[2]

Gliding vowels

Close	i^{i}		u^{u}
Half-close	i^{ə}		u^{ə}
Half-open	ε^{ə}	ə^{u}	ɔ^{i}
Open		a^{i}, a^{u}	

Semi-vowels

j, w, ɪ̯ , ə̯

Vowel sequences

j + V(owel), w + V

x

x x

The above table has taken into consideration that what has generally been described as long vowels in British English are now most often either diphthongised, (present-day British English iː > i^{i} ; u ː > u^{u}) or somewho shortened (ɑ ː > ɑˑ; ɔː > ɔˑ; əː > ə).

On the other hand considering that in the English gliding vowels the glide off is very small we shall use the term "gliding vowels" only for the English phonemes leaving the term "diphthongs" only for the Romanian vowel compexes in which the glide is more pronounced. The student will thus become more aware of the differences between the diphthongs of the two languages.

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[1] / ɔ / is found only in British English. Its use by speakers of English does not cause any difficulty in communication in the USA. Its absence, however,from the speech of foreigners speaking English in England may cause difficulties in communication.

[2] /ɑ/ is a free vowel, like / ə /. It is longer when occurring in stressed syllables and it often shows a tendency for diphthongisation / ɑ^{ə} /.

It may appear that someone starting to learn the pronunciation of English on a composite phonetical basis may learn a language which is neither very good British English nor very good American. It should be remembered, however, that the learner will be given a good grounding which will help him to continue along whichever of the two lines he may later prefer.

The above table marks only the first step in the comparing of the phonemics and phonetics of the two languages.

The following ensuing problems will have to be solved on other levels:

1. The indentifying of the protophones [1] of the English vowel phonemes to be described and compared to the Romanian ones.

2. The British and American regional and dialectical diaphones of the vowel phonemes.

3. Differences in the distribution of the vowel phonemes in the British and American variants.

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[1] We start from the idea that the phoneme is a unit or speech consisting of a group of closely related phones, gravitating round a protophone, the most widespread representative of the phoneme, heard in most of its realisations as an allophone within the syllable, in the speech of the native speakers of a language. The protophone may be repsaced in individual speech by ortophones of the phoneme, i.e.sounds very close to the protophone and the ortophones. Diaphones are regional and dialectal realisations by native speakers of the protophones and ortophones.

THE AUDITORY DISCRIMINATION OF ENGLISH VOWELS
BY ROMANIAN SPEAKERS

by Hortensia Pârlog

Teaching foreign languages by comparing or contrasting them with the native language is out of favour among modern pedagogues. Whole studies have been devoted to "direct methods" which offer no theoretical explanation for the use of audiovisual aids, situational texts, dialogues, etc. Despite such methods it has been found that language learning may be influenced by the previous knowledge of another language, especially the native one.

In the field of phonetics for example, when a phoneme in the foreign language does not exist in the native language, the student is likely to substitute for it the native phoneme which seems nearest to him within the structure of his native language. An awareness of the similarities and differences between the languages should enable the student to gain accuracy by avoiding such transfers from the base language to the target language.

In this study we shall deal with the Romanian and English vowels. By comparing them we shall point out certain difficulties which Romanian speakers have in recognizing and producing English vowels. In our comparession we shall not take into account the positional variants of the phonemes or their distribution in the two languages. Nor have the diphthongs been included in our research.

The vowels of both English and Romanian are distinguished by the same physical qualities necessary for their production the degree of opening and the tongue position. We can speak, therefore, of close, medial, and open vowels on the one hand and front, central and back vowels on the other.

We shall take two charts as a starting point for our study: one based on Gimson's classification of English vowels [1], the other presenting the Romanian vowels [2]. In order to use a unified unitary system of phonetic symbols, we have represented Romanian /ă/ by [ə], and /î/ by [ɨ].

English vowels

	front	central	back
Close	iː ɪ		uː ʊ
mid-open	e	əː ə	ɔː
open	æ	ʌ	ɑː ɔ

Romanian vowels

	front	central	back
close	i	ɨ	u
mid-open	e	ə	o
open		a	

The two vocal systemsmay be also represented, as E. Vasiliu does [3], by noting with / + / the presence of one of the distinctive features and with / – / its absence.

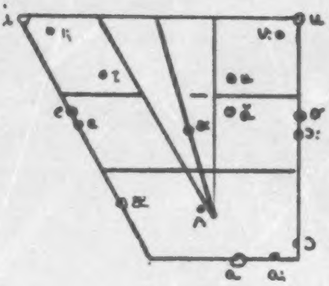
English vowels:

	iː	ɪ	e	æ	ɑː	ɔ	ɔː	ʊ	uː	ʌ	əː	ə
Open /non-open	–	–	–	+	+	+	–	–	–	+	–	–
Close/non-close	+	+	–	–	–	–	–	+	+	–	–	–
Central/non-central	–	–	–	–	–	–	–	–	–	+	+	+
front/non-front	+	+	+	+	–	–	–	–	–	–	–	–

Romanian vowels:

	a	e	i	o	u	ə	ɨ
open / non-open	+	–	–	–	–	–	–
close/non-close	–	–	+	–	+	–	+
central/non-central	+	–	–	–	–	+	+
front/non-front	–	+	+	–	–	–	–

Superimposing the diagram of the English vowels (as it appears in Gimson's book) on the Alf Lombard we get the following synoptic chart:



- English vowels
- o Romanian vowels

Starting from this diagrammatic evidence of the similarities and differences between the two vocalic systems, we shall discuss each category separately.

Open vs.close

In English there is an oppositional series of words whose meanings change if the degree of mouth opening necessary for the production of the vowel is changed. Thus, bet /bet/, where the vowel is produced with medium opening of the mouth, becomes when the degree of opening is greater bat [bæt].

Similarly , not (open vowel) forms a minimal pair with nought /nɔ:t] (medial vowel).

In English there are no distinctive oppositions in the degree of opening within one and the same vowel. Thus, ser [ser] does not change its meaning when pronounced regionally /sær].

Long vs. short.

Quantity is another distinctive feature of English vowels, ten of the twelve English vowels from long-short pairs: [i:] [I]; /a:] [ʌ]; [ə :] [ə]; /u:] [u]; [ə:] [ə]. The pairs of vowels are not variants of the same phoneme, each of them is a separate phoneme. Thus, bit is not the same as bead, and bud is different from bard. Nevertheless, the length of the vowel, considered independently of the degree of openness and of tongue position, is not a distinctive feature. A short vowel may be pronounced longer, while remaining qualitatively the same, with no change in the meaning of the word in which it occurs. Such lengthening may, in English, convey emotive meaning, as it also does in Romanian. Compare, for example, a little bit /əlitl bit / to /əliitl bit / or, in Romanian, bine bine to [biine]. In English vowel length depends also on position in the word, the long vowels being fully long only in final position or when followed by a voiced consonant: leave [li:v] agree [ə'gri:].

While the problem of vowel quantity in Romanian has received insufficient study, one may state, nonetheless, that the opposition of quantity is unknown since it is a non-distinctive feature of the language. However, it has been found in Romanian also that position of the vowel in the word can some-times influence duration. Al.Rosetti has shown that stressed [ə / and /e / are twice as long as final vowels [ă] and [e]⁵.

Similarly, H.Kositzke noticed that vowels are longer before the consonants [v] [z] [ž] [r] than before the voiceless occlusives.[6]

Rounded vs. unrounded

Labialisation is not a distinctive feature of either the English or Romanian vowel systems. Generally, front and central vowels are unrounded, while back vowels except /a:/ in English are rounded.

The degree of lip rounding necessary for Romanian [o] [u] is greater than that required for the English vowels / ∂ / [∂ :] [u] [u :].

Tense vs. lax

Neither English nor Romanian has consistent opposition between tense and lax vowels. In English, tenseness in the pronunciation of long vowels is important for distinguishing a long vowel from its short counterpart. This is true even when the duration of a long vowel is reduced (e.g.when followed by a voiceless consenant: leaf / l i : f /).

Generally speaking the tongue muscle is more tense in English than in Romanian for long vowels [i:] [u:] and less tense for [e] [ə:] the tensenocess is similar for English[a:] and Romanian [a] .

Front vowels.

a) close: English [i:][ɪ]

Romanian [i]

English [i :] and Romanian [i] are quite similar but they differe in quantity, [i :] being equivalent to two Romanian stressed /i/. In quantity Romanian /i] coincides with the cardinal vowel /i/ and is therefore more closed than [i :].

English short [ɪ] has no counterpart in Romanian; Romanian /i] is more fronted and close. Qualitatively, short [ɪ] approaches the midopen vowel /e/ and tends, at the same time, towards the central vowels.

b) medial: English /e/

Romanian [e]

The two vowels resemble each other but Romanian /e] is slightly closer than its English equivalent. It is therefore nearer to the cardinal vowel /e] and, consequently, to the English short [I].

c) open: English [æ]

Romanian -

The vowel [æ] is peculiar to English and has no equivalent in Standard Romanian. It is characterized by a great degree of opening between the raised part of the tongue and the palate.

Back vowels

a) close: English /u:] /u]

Romanian [u]

The relationship between English /uː] /u/ and Romanian /u/ is similar to that between [iː] [ɪ] and /i/. The Romanian sound is identical to the cardinal vowel /u/ and is closer and more rounded than the English sound. Short [u] is more open than /uː/ and is nearer to the central and mid.open vowels.

b) medial ;English [ɔː]

Romanian [o]

The difference between [ɔː] and [o] is very slight. Both are rounded vowels, but the rounding of the Romanian sound involves a greater protrusion of the lips. The distance between the jaws is greater than that necessary for the production of English short [u]. As in the case of /u/, the Romanian vowel is closer than the English one.

c) open: English [ɔ] [ɑː]

Romanian

The Romanian vocalic system lacks both sounds. For the pronunciation of [ɔ] the degree of liprounding is very slight and the degree of opening is rather great. As in Romanian, the greatest degree of opening is required for the pronunciation of [ɑː] the difference between the Romanian sound and the English one is that the former is central while the latter is both back and longer.

Central vowels

a) open: English [ʌ]

Romanian [a]

The two sounds are approximately the same, The English vowel sound is closer and shorter than the Romanian one.

b) medial: English [əː] [ə]

Romanian [ə]

Qualitatively the English and the Romanian sounds are very similar. The degree of opening is slightly greater for the

English vowel and the lips are spread while for the Romanian sounds the lips are in a neutral position.

We shall not discuss /î/ because it has no counterpart in English.

Taking into account these similarities and differences, we can suggest the following substitutions which Romanian students ususally make in learning English vowels.

1. English vowels [I:] [I] will be confused by the Romanian student who will notice only the difference in quantity between them. This is especially, true when they are presented to him in minimal pairs; he will not perceive their different to him in minimal pairs; he will not perceive their different phonological value. While the pronunciation of [I:] does not constitute a particularly difficut problem for the Romanian speaker, because it is quite similar to the Romanian [i], the production of short [I] will always be a problem. The student will hear it either as a Romanian [î] or [e] and will pronounce it as such.

2. English vowels [e] [æ]. The Romanian student will have difficulty in producing the vowel sound [æ], and will replace it with [e]. On the other hand, [e] is often pronunced as a too open vowel.

3. English vowels [a:] [ʌ]. Being a back vowel the English [a:] is difficult for the Romanian student and Romanian central [a] will therefore be substituted for it. As in the case of [I:] and [I], the student discriminates length but not quality and therefore does not distinguish between English [a:][ʌ] and Romanian [a].

4. English vowels [ɔ] [ɔ:]. Under the influence of Romanian [o], [ɔ] is often pronounced as a closer and more rounded vowel. Because of its quantity, some students cannot produce [ɔ:] but diphthongize it [ou].

5. English vowels /u/ /u:/ Romanian students hardly differentiate these vowels. There are difficulties especially in the pronunciation of short /u/, which they produce too rounded and with protrusion of the lips.

6. English vowels [ə:] [ə:]. There should be no problems in acquiring these two vowel sounds as they have the same articulatory features as in Romanian.

The conclusions have been validated by the use of the following exercises:

A. Exercises.

1. Minimal pairs.

The examiner reads aloud a series of minimal pairs in which the words illustrating the same sound do not appear invariably in the same column. He uses either the same pair of words or different ones. For some pairs he chooses words unknown to the subjects.

The pairs of vowels are numbered 1 and 2 and the students use these numbers to note the perception of one or the other of the vowels. The following contrasts were tested: [i:/I]; [e/I]; [e/æ]; [a:/ʌ]; [ɔ:/ɔ]; [ɔ/ʌ]; [ɔ: /ou]; [u/u:]; [ə:/ou].

Here is an example of such a series for the contrast [e / æ]: peck- pack; peck - peck; pack - peck ; peck - pack; peck - pack ; pack - peck; peck - peck.

2. The pairs of sounds may be given not only in minimal pairs but also in a series of different words. For example: [e/æ]: ten - bread, that - then, better - lemon - family - fence - fan - bed. The students again write 1 if they hear one of the sounds and 2 if they hear the other.

3. Minimal pairs in sentences. The examineer reads three sentences, two of which- sometimes all three - are identical. Iden-

tifying the sentences by the numbers 1,2,3, the subject has to circle the number of those sentences he identifies as being the same.

E.g. I bought pens. 1

I bought pens. 2

I bought pens. 3

4. The examiner gives a series of words in a certain order the student is given the same series of words but in a different order. He must then number these words in the order used by the teacher. For example: cattle, kettle, kid, keep, card, cut/cart, kid, keep, cut, cattle, kettle.

5. From among three given words the student has to choose the one uttered by the examiner. For example:

pet: pat - pet - pit.

6. A sentence is read in which almost all the words contain the same stressed vowel. The student is asked to listen for a pair of vowels and mark them be 1 or 2 whenever he hears them.

[e / æ] : That man has a hammer in his hand.

[ðæt mæn hæs əˈhæmə in hɪz hænd.]

B. Production exercises.

The student is given the following types of exercises:

1. A list of Romanian words is given to the student which, when translated into English, are known to illustrate the twelve vowel sounds of the English vocalic system.

The student will translate them on the spot, and will utter them in English. Thus the influence of the spelling is avoided.

pîine - apoi - familie - mînă - tată - unt - etc.

2. The same list of words is given in English

bread - then - family - hand - father - butter - etc.

3. Minimal pairs end - and; it - eat, etc.

4. Sentences in which the same vowel sound recurs:

I'm perfectly certain that the first birds I heard were blackbirds. [əː].

Eckersley, Book 2, P.188, forexample).

5. A short text containing the majority of the vowel sounds is given:

"Before Hob could say a word, the doctor said, "Now what's your trouble? Lie down there. We'll soon cure you. Unfasten your coat and shirt. I'll listen to your heart". But ... Hob started to speak.

6. The students group the words of a given text according to the stressed vowel of a word.

Three groups of subjects were tested:

Twenty first-year students in the English department who had studied English intensively for more than five years. All the students were between 18 and 20.

Ten fourth-year students from the Peoples University (Popular University). These students were of varying educational backgrounds, but the majotity had had some higher education in the humanities or in the technical or medical fields. Their ages ranged from 30 to 50.

Nine engineears, who had studied English for one year and a half. The age range of this group was 26 to 40.

The majority of the subjects were natives of the Banat region, or Natives of Transilvania.

The examiner was also the teacher of all the groups. For the production exercises, the responses of the subjects were recorded on tape. For the perception exercises, responses were recorded on paper.

The peception exercises were presented., live.

The subjects used numbers instead of phonetic symbols in the perception tests as many of them were not familiar with these symbols.

The subjects were not required to give their names.

The errors analysis leads us to the following conclusions

A. Perception.

The most frequent confusions involve the vowel pairs [e/æ] and [e / ɪ]. These pairs had the highest number of errors record. Then, in decreasing order came: [u/u:], [a:/ʌ], [i:/ɪ] and [ə:/ə].

English short [ɪ] is more often perceived as [e] than / / probably because the student is apt to notice the quantitative difference between [i:/ɪ]. The great number of errors recorded in the perception of the [e/æ], [e / ɪ] contrasts might be explained as resulting from an absence in these sounds of the quantitative opposition which is more heard by the Romanian student.

Only occasionally do difficulties appear in the perception of a contrast like.

The type of exercise affects correctness of responses. The same subjects who correctly identified the sounds in minimal pairs had difficulty in discriminating between the same sounds when they occurred in a series of different - i.e. non-minimal pair- words. The difficulty greatly increased when the word containing the problem sound was unknown (mort, naught, tan, etc.) The greatest number of mistakes occured in the exercise in which sentences contained only one of vowel sounds. Being used to exercises designed to identify vowel contrasts, few of the students perceived that almost every word in any one sentence illustrated the same sound.

B. Production.

[i:] is often pronounced with a preceding semivowel. This is especially true when it is in initial position in the word: eat [ji:t]. At other times, in trying to give the vowel the lenght required, the student produces it with a following semivowel: *deed* [diːjd]Although short [ɪ] is most frequently perceived as [e], it is pronounced almost identically, from a qualitative point of view, with [iː] or with Romanian [i]. Spelling probably has a role here as [ɪ] is most often represented by the letters *i* or *y*.

The number of errors made in production of the [e / æ] contrast echoes that made in its perception. Being closer to the Romanian sound [e] is produced more often than [æ].

[əː] is diphthongized only when represented in spelling by the letter *a* followed by *u* or *w*. (applaud [əploud] saw (sou) ; law /lou/. Under the influence of the Romanian sound [o], short [ɔ] is produced as a mid-open vowel, i.e. too closed.

Acquiring long [ɑː] is a problem for the Romanian student, he will use the Romanian central [a] with its longer duration instead or, aware quality as a back vowel, will produce it as a lengthened [ə]: park [pəək].Short [ʌ] is slightly rounded and pronounced with a greater opening of the mouth: butter /'bɔtə/, cuff /kɔf/.

Under the influence of Romanian, English short [u] is produced as a rounded vowel and thus the difference between [u/uː] and Romanian [u] becomes imperceptible. Being nearer the central vowels, short [u] is sometimes pronounced as a variation of short [ə]: *good* [gəd]. [əː] is also labialised and when producing it the lips are often protruded. It preserves nevertheless its quality as a central vowel; so the sound that is produced is somewhere between [əː] and [ö].

In the case of production also the number of errors varies according to the type of exercise used; it is smaller when the student concentrates on separate words or pairs of words, and greater when his attention is shared with meaning - as is the case with the sentences.

The spelling of the words sometimes influences their pronunciation (e.g. *certain* [sertn]; hammer [ham ə]; juice [dʒuis] etc).

We have not taken this type of error into consideration.

These results confirm to a great extent the previous predictions. Some of the errors can be explained within the English vocalic system itself: (the substitution of [ə] for short [ʊ]; of a lengthened [ə] for [a:]; the absence of duration with the pair [e / æ] which should make them easily and etc. Other errors derive from spelling ([ə:] pronounced as a diphthong; short [ɪ] pronounced as [i:] or as Romanian [ɨ].

Some errors such as [i:] preceded by the semivowel [j]; [ʌ] pronounced as a back [ɔ] and /ə:/ pronounced with rounded lips. remain for further investigation.

Most of the errors can be attributed to the influence of the vocalic system of the native language; the strong labialisation of back vowels; the use of Romanian front vowels instead of the English ones; the use of Romanian [a] instead of English [a:] etc. So the correct learning of English is linked to the conscious and thorough knowledge of one's mother tongue.

Footnotes.

1. A.C.Gimson, *An Introduction to the Pronunciation of English*, London, 1970
2. E. Vasiliu, *Fonologia limbii române*, Editura ştiinţifică, Bucureşti, 1965, p.85.
3. idem, p.112.
4. A.Lombard, *La Prononciation du Roumain*, Uppsala, 1935, p.132,
5. Al.Rosetti, *Recherches sur la Phonétique du Roumain au XVIe siècle*. Paris, 1926, p.114, in O.Nandris, *Phonétique Historique du Roumain*, Paris, 1963, pp.271-272
6. H.A.Rositske, *Bulletin Linguistique*, VII, p.93. Bucureşti, in O.Nandris, op.cit. p. 272.

THE CONTRASTIVE ANALYSIS OF THE "PASSIVE" IN ROMANIAN AND ENGLISH: DEFINITIONS AND METHODOLOGY

by Taina ~~Tatiana~~ Duţescu

0.0 A prerequisite of a contrastive analysis is a grammatical description of the languages involved in terms of the same linguistic theory. However, there are few happy cases where such descriptions have been achieved for two or more languages, and even in those cases many problems of detail and possibly several major problems have not been tackled yet. But to wait for the mono-linguist to finish his job before starting to work on a contrastive study would mean to delay the start for an indefinite period of time, if not forever. Therefore, the obvious solution for the researcher when faced with an obscure area in the languages he is confronting with each other, is to try his best and define his own terms, so that they are applicable to both or the several languages which are the object of his study. While doing so, he will have to bear in mind that the final purpose of his study is both an applicative and a theoretical one.

0.1 Everybody seems to have an intuitive knowledge of what the 'passive' is. The 'passive' shows that the subject is the recipient of the action performed by someone or something else, and it is 'expressed' e.g. by means of an auxiliary and some form of the verb. This is what traditional grammar - which left such a strong imprint on our minds that intuition is very often indistinguishable from it - says in one form or another:

> "Diateza pasivă arată că subiectul gramatical suferă
> acţiunea, iar autorul, cînd este exprimat, e redat prin

> complementul de agent....Pasivul apare numai la verbele tranzitive şi se exprimă cu ajutorul verbului a fi şi cu participiul verbului de conjugat." *

> "Traditionally, a verb or a verbal phrase is said to be in the active voice if it represents its subject as acting, and in the passive voice if it represnets its subject as acted upon." **

> "The passive voice shows that the subject is acted upon, that it is the recipient of the action." *** It [the passive voice] is built up by means of a corresponding tense of the auxiliary verb to be and the past participle of the given verb. ****

It is not the purpose of this paper to analyze critically the concepts of traditional grammar; we will just say that such definitions do not serve the purpose of a contrastive analysis in that they do not cover all the concrete situations we might meet with and therefore do not provide a basis for a sufficiently rigorous approach. In what follows, we shall try to give a working difinition for what we have intuitively circumscribed as a special problem for linguistic analysis.

0.2 In our specific case, i.e., the contrastive analysis of Romanian and English, what strikes the researcher when confronting examples [1] taken at random from one language, e.g. English, with their equivalents in the other language, i.e., Romanian, is the fact that a) only some of the English 'passives' [(2) in the following examples] have a 'passive' equivalent in Romanian, while b) others [(1), (5)] have both a 'passive' and a 'reflexive' equivalent, and c) still others [(3), (4), (6), (7)] have only 'reflexive' equivalents:

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* Gramatica Limbii Române, 2nd edition, vol. I, Editura Academiei Republicii Socialiste România, Bucureşti 1966, p. 208.

** James Sledd, A Short Introduction to English Grammar, Scott, Foresman & Co., 1959, p. 255.

*** M.A. Ganshina, N.M. Vasilevskaya, English Grammar, 9th edition, Higher School Publishing House, Moscow 1964, p. 187.

**** ibid., p. 189.

	English	Romanian
(1)	The fish was brought.	- A fost adus peştele. - S-a adus peştele.
(2)	He was invited to take part in the discussion.	- A fost invitat să ia parte la discuţii.
(3)	She was granted a leave.	- I s-a dat un concediu.
(4)	You have been told a hundred times.	- Ţi s-a spus de o sută de ori.
(5)	An immortal work of art is being created.	- Se creează o opera de artă nemuritoare. - Este creată ...
(6)	At last an agreement was arrived at.	- În cele din urmă s-a ajuns la o înţelegere.
(7)	This bed has not been slept in.	- Nu s-a dormit in patul ăsta.

This clearly suggests that in our analysis we will be faced with the problem of the 'reflexive' along side that of the 'passive', at least as a possible source of interference; and once we have raised the problem of the two taken together, we can no longer deal with the subject without taking into consideration the concept of 'voice'. Therefore, a first necessary stage in the analysis would consist in discussing (and eventually working out an acceptable difinition for) voice and then trying to delimit the problem of the passive and the reflexive as subcategories of this more inclusive category.

1.0 The first questions to ask are: (a) whether such a category as 'voice' really exists, and (b) if it does exist, at what level it should be treated. However, to quote Lyons, "It is not only the traditional terminology that is confusing, or potentially confusing, in theoretical discussions of the category of voice, [but also that we have been left] with a legacy of contradictory statements about the role of voice, not only in the classical languages, but also in English and other modern languages, the description of which has been strongly influenced by traditional grammar. [...] The interpretation of voice is a matter of considerable controversy, both at the present time and in the Western grammatical tradition." *

Since we are not in a position to put an end to the controversy here, we might as well dismiss (a), by choosing to believe (for the purpose of this paper) that the category of voice exists, at the same time realizing that the problem is debatable.

As for (b), we shall try to sum up three attitudes towards voice and the passive that we consider representative in the framework of (b), and select an answer.

1.1.1 Lucien Tesnière devotes several chapters in his *Éléments de syntaxe structurale* ** to what he calls '*valence*' and '*voix*', which are more or less the equivalents of transitivity and voice. Speaking about the verbal knot (noeud verbal), which he considers to be the center of the sentence, he says:

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* John Lyons, Introduction to Theoretical Linguistics, Cambridge University Press, 1968, ed. 1971, pp. 372-373.

** See Lucien Tesnière, *Éléments de syntaxe structurale*, Klincksieck, Paris, 1959.

> "Le noeud verbal ... exprime tout *un petit drame*. Comme un drame en effet, il comporte obligatoirement un *procès*, et le plus souvent des *acteurs* et des *circonstances*. Transposés du plan de la réalité dramatique sur celui de la syntaxe structurale, le procès, les acteurs et les circonstances deviennent respectivement le *verbe*, les *actants* et les *circonstants*." *

The notion of *actant* plays a very important part in Tesnière's theory of voice. He defines the actants as participants in the process expressed by the verb, thus bringing together within the same concept what traditional grammar keeps apart as subject and objects.[2] Further on he defines the valence of a verb as the possible number of actants it can govern. Finally, he defines voice as:

> "La façon de concevoir psychologiquement le verbe en fonction de sa valence par rapport a ses actants... **

And the comment in the same paragraph is:

> "La voix du verbe depend donc essentiellement du nombre des actants qu'il est susceptible de comporter." ***

In Chapter 100 of his *Éléments*, Tesnière speaks of transitive verbs (verbs with two actants) and the transitive voice, which he further sub-divides into four sub-voices (sous-voix) or diatheses: active (e.g. *Alfred frappe Bernard*), passive (e.g. *Bernard est frappé par Alfred*), reflexive (e.g. *Alfred se frappe*) and reciprocal (e.g. *Alfred et Bernard se frappent l'un l'autre*). Later on he also speaks of the causative and recessive diatheses, as 'operations' which consist in augmenting and diminishing respectively, the number of actants,[3] and he gives several examples, among them *tomber* and *renverser*, where *renverser* is the causative of *tomber*, and *tomber* the recessive of *renverser*.

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* Lucien Tesnière, *op.cit.*, p. 102.

** Lucien Tesnière, *op.cit.*, p. 238.

*** *ibid*.

1.1.2 In *Meaning and the Structure of Language*, Wallace Chafe gives a definition of the passive in the chapter entitled "New and Old Information." In general terms, he is concerned with the semantic function of the passive within the distinction between old and new information.[*] As a consequence of the set of rules accounting for the distribution of information, "if the verb of a sentence is an action-process, its patient noun root will convey new information and its agent noun root old information";[**] the situations in which the distribution is inappropriate "are accomodated in English through the specification of the verb as a passive", hence

> "the semantic function of a passive verb ... is explained most easily if we regard *passive* as an inflectional unit which can be added to an action-process (as well as to an experiential-process) verb;
>
> $$\underset{\substack{\text{process}\\ \left\{\begin{matrix}\text{action}\\ \text{experiential}\end{matrix}\right\}}}{\text{V}} \longrightarrow \text{passive"}^{***}$$

Further on the idea is expressed that the presence of the inflexional unit 'passive' changes the semantic function of the verb by either (a) allowing an action-process or experiential-process verb to exist without an accompanying agent or experiencer, or (b) changing the order of priorities for the distribution of new information.

[*] See Wallace L. Chafe, *Meaning and the Structure of Language*, The University of Chicago Press, 1970, pp. 210ff.

[**] Wallace Chafe, *op.cit.*, p. 211

[***] *ibid.* p. 219

1.1.3 Chomsky in *Syntactic Structures* uses the passive as an example to illustrate the limitations of phrase structure grammars and to introduce the notion of transformation.* He first defines passive sentences as sentences formed by selecting be + en in the phrase structure rule

$$Aux \longrightarrow C\ (M)\quad (have + en)\quad (be + ing)\quad (be + en)$$

Then he shows the disadvantages of including passives in the phrase structure rules on the one hand, and on the other hand the advantage of introducing them as transforms:

> "... for every sentence NP_1 - NP_2 we can have a corresponding sentence NP_2 - is + V en - by + NP_1. If we try to include passives directly in the grammar ..., we shall have to restate all of these restrictions [on the choice of V in terms of subject and object] in the opposite order for the case in which be + en is chosen as part of the auxiliary verb. This inelegant duplication, as well as the special restrictions involving the element be + en, can be avoided only if we deliberately exclude passives from the grammar of phrase structure, and re-introduce them by a rule such as:
>
> ... If S_1 is a grammatical sentence of the form
>
> NP_1 - Aux - V - NP_2
>
> then the corresponding string of the form
>
> NP_2 - Aux+be+en - V - by+NP_1
>
> is also a grammatical sentence." **

In the section entitled "Some Transformations in English", the question of uniqueness is raised: "First, we ask whether it is necessary to interchange the noun phrases to form the passive. Second, we ask whether the passive could have been chosen as the kernel, and actives derived from them by an 'active' transformation." ***

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* See Noam Chomsky, *Syntactic Structures*, The Hague, Mouton & Co., 1957, p. 42 ff.

** Noam Chomsky, *op.cit.*, p. 43

*** *ibid.*, pp. 77-78.

Chomsky's arguments lead him to the conclusion that (1) passives must be based on an inversion of subject and object, and (2) it is much easier for the description to have active, not passive sentences, as kernel sentences.* In this sense, the passive is considered to be the marked member in the active-passive relationship.

1.2 To summarize: Chomsky sees the passive as a typical example of a transform, the result of an operation at the level of the sentence; he does not mention voice, or any other larger category to which the passive might belong; he does not mention the reflexive as being related to the passive in any way. Chafe sees the passive as an inflectional unit to 'accomodate' a semantic function of the verb, i.e, he operates at the level of the word. Tesnière considers the passive and the reflexive as subdivisions of what he calls the transitive voice, working at the level of the sentence on the one hand; on the other hand, when discussing the causative and the recessive, he actually deals with voice at the level of the verb.

In conclusion, there seem to be two possible levels where voice can be dealt with: (1) the level of the sentence, involving both the verb and the actants (subject and objects), with the attention focused on the relationship between them, and (2) the level of the verb, where attention is focused on the internal features that determine a certain kind of relationship. It seems to us that an approach in terms of (2) is more appropriate for a lexico-semantic analysis, while (1) is more indicated for syntactic analysis.

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* See op.cit., pp. 78-81

2.0 Assuming that there exists such a category as voice and that we shall deal with it at the level of the sentence, there is still one thing to point out before we give a working definition of voice. In linguistics one can approach a problem in two different ways, which are equally easy to justify, as a consequence of the dichotomy of meaning and form, irrespective of what they are called: meaning, or substance, or content vs. form, or expression, or again, substance. The two possible directions of approach are clearly stated in Jespersen's "Philosophy of Grammar":

> "Now any linguistic phenomenon may be regarded either from without or from within, either from the outward form or from the inner meaning. In the first case we take the sound (of a word or of some other part of a linguistic expression) and then inquire into the meaning attached to it; in the second case we start from the signification and ask ourselves what formal expression it has found in the particular language we are dealing with. If we denote the outward form by the letter O, and the inner meaning by the letter I, we may represent the two ways as O → I and I → O respectively." *

In what follows we shall try to give a definition of voice illustrating each direction, and choose the approach indicated for contrastive analysis.

2.1.0 If we decide to choose the first direction (O → I in Jespersen's notation), we shall consider syntactic structures characterised by the presence of certain distinctive expression features, or markers; e.g., we shall define the passive as the structure characterized by the presence of be + part (or be + en) in English, and fi + part in Romanian. Then we shall determine the semantic functions the two kinds of structures have in the two languages.

* Otto Jespersen, The Philosophy of Grammar, London 1924, ed. 1958, p. 33.

2.1.1 It has already been mentioned in 0.2 that many passive English sentences have reflexive equivalents in Romanian. When we have listed all the possible functions of the passive structures in Romanian and English, we shall notice that e.g., the function of omitting mention of the agent when it is unimportant or irrelevant* is much more frequently covered in Romanian by structures of a different type, i.e., characterized by the presence of *refl* (the reflexive pronoun). Then we can predict that the Romanian learner of English will hesitate to use sentences of the type *He was awarded a prize*, since the structure does not exist in Romanian; while the English speaker learning Romanian will tend to use the English pattern, producing ungrammatical sentences like *El a fost dat un premiu* instead of *I s-a dat un premiu*.[4]

Therefore, in this case, the concept of voice will group a number of structures with characteristic markers (*pass* = *be* + *en*, *refl*, *reciprocal*, etc.), and we shall define as active all structures characterized by the absence of the respective markers.

3.0 If we decide to choose the second direction (I⟶0 in Jespersen's notation) we shall invest voice with the following meaning: taking for granted that in some sentences there is a direction of the action from one of the actants towards another,[5] not only in the sense of physical movement (like in *John hit you*, where *hit* implies a movement from *John* towards *you*), but in the sense that the action is so oriented that one can identify one/(some of the) actant(s) as the performer(s) and the other(s) as the object(s), like in *He was asked by the staff*, where *the staff* is the performer and *he* is the object; in this sense the direction of the action in *He received the book* would be from *he* towards *book*), then we can define voice as the concept illustrating the direction of the action between the actants. [6]

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* For uses of the passive see e.g., R.A. Close, *English as a Foreign Language*, Harvard University Press, Cambridge, Mass., 1962, note on p. 100.

The next step is to see how many possible directions there are, and what their correspondent(s) are on the level of form/expression in the two languages.

3.1.0 Where there is no actant, the problem of direction of the action, i.e., of voice, is out of the question. But for symmetry we could say that sentences with no actant are in the zero voice (e.g., Rom. *Plouă*). [7]

3.1.1. In sentences with one actant, again we cannot speak of a direction of the action between participants; nevertheless, the situation is quite different from the no-actant case. We can call this situation, to differentiate it from the previous one, the neutral voice, or voice one, or what it has already been called, the intransitive voice.

3.1.2 In the case of two actants, (the subject and the object of the sentence), we will now have voice two, or the transitive voice. This can further be subdivided, according to the number of possible directions, into four subvoices:

(1) Subject ⟶ Object
(2) Object ⟶ Subject
(3) Subject ⟶ Subject
(4) Object ⟶ Object

e.g.,	English	Romanian
for	(1) He saw me.	- M-a văzut.
for	(2) I was seen (by him).	- Am fost văzut (de către el).
for	(3) He saw himself.	- S-a văzut.
for	(4) He saw himself.	- S-a văzut.

(1), (2) and (3) are what traditional grammar calls the active, the passive and the reflexive respectively; (4) actually falls in the same category with (3).[8]

3.1.3 For three or more actants we will have [illegible] three, and so on, and things become very complicated indeed as regards the possible combinations.[9] Besides the new combinations instigated by the presence of a third element, all the combinations that can take place with two actants held good for sentences with three actants.

In this respect there is an interesting situation about the passive, as we now have two different combinations, $O_1 \longrightarrow S$, $O_2 \longrightarrow S$.

3.2 Once the subdivisions of each voice have been established, what we have to do is see how they materialise in each of the languages to be contrasted. We might reach the conclusion that e.g., the direction of the action from the object towards the subject is shown in Romanian by the presence of *fi* + *part* or *refl*, while in English it is only shown by *be* + *en*, etc.

4. Of course, there are things to be said for and against taking each of the two directions as a starting point. For instance, with the first definition there is the risk of having to sift practically all the types of structures to see if a manifestation of voice is not hidden under a deletion or a misleading marker. The other definition, even when more carefully re-formulated, is always likely to pro-

duce confusions as to the level where the analysis is being led, but at the same time offers the advantage of being closer to intuition and therefore easier to work with. Again, the first point of view is a better representation of what happens in the learning process, in the sense that the learner has first to be exposed to the facts of language in order to be able to use them later to express 'meanings'.

Thus, we will not take a definite position as to which of the two definitions is better, as both of them might prove equally rewarding, if used consistently.

5.0 There remains to be discussed the method that would be more profitable for our analysis of the passive. It seems to us that the transformational method offers a number of advantages as compared to other approaches. The weaknesses of traditional grammar and the merits of transformational grammar in general have been sufficiently emphasized on numerous occasions. In the specific case of contrastive studies, it has been shown that several methods can be used with success.[10] However, taking into account the fact that transformational grammar has been gaining ground considerably in the last few years, we can regard it as a kind of common language that will allow for the studies on limited problems like ours to be integrated into a larger study covering the two languages as a whole. One other argument, that concerns facilitating the task of the researcher, is that general transformational grammars for both Romanian and English have already been written,* while, to our knowledge, there is no satisfactory complete description of Romanian in terms of another approach. Furthermore, when analysing the passive we would run into great difficulty unless we took into account the concepts of deep and surface structure at least,[*] since there are instances when certain sentences can only be identified or disambiguated by resorting to their deep structures (e.g., in Romanian the sentences in which the passive can be expressed either by *fi* + *part* or by the reflexive pronoun; see also 5.1).

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* See E. Vasiliu, S. Golopentia-Eretescu, Sintaxa transformationala a limbii romane, Bucuresti, 1959, and e.g., Roderick A. Jacobs, Peter S. Rosenbaum, English Transformational Grammar, Blaisdell Publishing Co., 1968.

5.1 In conclusion, we shall try to illustrate by means of an example the way in which the transformational method can serve our analysis. Let us consider the Romanian sentence:

(1) *Maria şi Sofia se consideră deştepte.*

(1) can be understood as:

(1a) *Maria⁀şi⁀Sofia⁀prez⁀considera deştept⁀pe⁀Maria⁀şi⁀Sofia*,

a result of a reflexivization transformation applied to a string of the type:

$$NP_1 \frown Aux \frown VT \frown NP_2 \qquad \text{with } NP_1 = NP_2$$

or as:

(1b) *Maria⁀prez⁀considera deştept⁀pe⁀Sofia⁀şi⁀Sofia*
prez⁀considera deştept⁀pe⁀Maria,

a result of a series of transformations applied to two strings of the type:

$$NP_{11} \frown Aux \frown VT_1 \frown NP_{12} \quad \text{and} \quad NP_{21} \frown Aux \frown VT_2 \frown NP_{22}$$

$$\text{with } NP_{11} = NP_{22},\ NP_{12} = NP_{21},\ VT_1 = VT_2, \text{ etc.}$$

(where the first digit identifies the sentence and the second the occurrence of the item).[**]

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[*] For the discussion of the use of these concepts in a contrastive analysis, see Ileana Vincenz, *Contrastive Analysis and the Transformational Method*, to appear in The Romanian-English Contrastive Analysis Reports and Studies, Bucharest.

[**] See also Laura Vasiliu, *Some Grammatical and Semantic Remarks on the Reflexive Constructions*, Revue Roumaine de Linguistique, vol. XIV, no. 4.

Thus in Romanian we have a case of two sentences with different deep structures which result in the same surface structure.

In English, the deep structures result in different surface structures:

(2a) *Maria and Sophia consider themselves clever.*

(2b) *Maria and Sophia consider each other clever.*

Comparing the situation in the two languages, we can make the following predictions: the Romanian learner of English will tend to use the equivalent of the most useful interpretation of (1), i.e., (1a), and say (2a) when he means (2b); the English learner of Romanian will use (1a) = (1) when he means (2a), but will hesitate to use (1) = (1b) when he means (2b). He will possibly add the reciprocal pronoun when it is not compulsory, preferring *Se consideră una pe alta deştepte*, and most probably will omit *se*.[11]

FOOTNOTES

1. It is, of course, premature to give examples of something we have not yet defined. But they are examples of our intuitive idea of the passive rather than data to be analyzed and concluded upon.

2. This might prove particularly rewarding in an analysis of our type, as e.g., when accounting for the equivalence in terms of the interchangeability of the actants of sentences like:

   I gave him the horse.
   The horse was given to him.
   He was given the horse.

3. The criteria according to which he makes these distinctions are not always very clear; see also note 5.

4. It is self-understood that the validity of the predictions will have to be tested before they are fully taken into consideration for applied purposes.

5. We believe that the existence of an orientation of the action in some of the sentences of a language and not in others is a matter that can be proved; however, the proof goes beyond the purpose of this paper. The only serious objection we can think of would be the claim that direction is a feature that should be dealt with at the level of the verb. This could be dismissed by pointing out the fact that the actants can themselves be analysed at two different levels: (a) at the unit level as possible 'valences' of each verb, i.e., the number of actants the verb can rule, and (b) at the sentence level, i.e., the actual number of actants in the sentence. In our opinion, Tesnière has not given due attention to this possible confusion of levels. Of course, there is a close connection between the 'valence' of the verb in the sentence and the voice of the sentence, which is the source of confusion through identification of one with the other.

6. 'Action' is used in the broadest sense, to mean practically everything that a verb can express; if we think of the distinction between 'topic' and 'comment', then 'action' is synonymous with 'comment'.

7. It is interesting to note that apparently there are no equivalent sentences (cf. It is raining) in English. But, in our opinion, the difference between It is raining and It [the train] is coming is as important as the difference between the Romanian sentences Plouă and Mănîncă [el].

8. Maybe we should mention the problem of the so-called 'reciprocal voice'. It may be regarded as a combination of (1) and (2) in our notation. Indeed, a typical definition for the reciprocal is: "A plural subject acts reciprocally", (Eugene Nida, Morphology: The Descriptive Analysis of Words, Ann Arbor, University of Michigan Press, 1949, p. 168) which means that two subjects (or several) act on each other, filling the role of subject and object at the same time.

9. Actually, an attempt could be made to set up a mathematical model in order to calculate the number of possible combinations depending on the number of actants. Considering the actants two by two as members of opposing pairs, the graphic representation of the structure would then be an n-dimensional cube, and the formula yielding the number of combinations would be related to the formula for the maximum occurring number of binary relations:
$D_2 = -[-\log_2 n]$
(see John Lotz, *Numerical Properties of Linguistic Structures*, Anthropological Linguistics, Vol. 9, no. 4)

10. See e.g., Robert P. Stockwell, J. Donald Bowen, John W. Martin, *The Grammatical Structures of English and Spanish*, The University of Chicago Press, 1965.

11. See 4.

REMARKS ON THE POSSESSIVE CONSTRUCTION IN ENGLISH AND ROMANIAN

by Alexandra Petrovanu

0. The present paper sets as its task to analyse some of the possessive constructions in English and Romanian. The possessive relationship will be investigated in sentences of the following types:

E The boy's house	R Casa băiatului
the daughter of a farmer	Fata unui fermier
the house is John's	casa e a lui Ion
the house is mine	casa e a mea
a house wich is John's	o casă care e a lui Jon
that nose of his	nasul (ăla) al lui
the man has a book	omul are o carte
a man with a book	un om cu o carte
tall of stature	înalt la stat
a man of tall stature	un om cu statura înaltă
a broad-shouldered man	om cu umeri largi
He is my friend	el mi-e prieten el e prietenul meu
wash your hands	spală-ţi mîinile spală-te pe mîini
he opened his eyes	(şi)-a deschis ochii

1. It has long been noticed that these sentences are members of a paradigm, that they are transformationally related being but different syntactic means of expressing the same basic possessive relationship. It was generally accepted that all "possessive constructions" were derived from underlying sentences with the verb 'have'.

Genitive forms obtained through the genitive transformation, while constructions of the type: E The house is John's, R: Casa e a lui Ion resulted from a 'sum pro habeo' transformation[1]. No explanation was offered for situations when the possessive relationship was expressed by other means (e.g. a to-phrase in English, or the so-called 'possessive dative' in Romanian etc.)

E He is secretary to the president R Copilele ţi s-au culcat.

The present interpretation starts from a suggestion by Lyons according to which[2] "In all languages existential and possessive constructions derive both synchronically and diachronically from locatives" The general framework of the paper is that of Fillmore's grammar, including Bach's proposal to introduce the verbs be/ have transformationally as mere markers of Tense, Mood, etc.

1.1. The derivation of the genitives and possessive adjectives will be dealt with first, as these are the most typical means of expressing possession. What is required is not the ad-hoc rule NP_1 have $NP_2 \Rightarrow NP_1$'s NP_2 (John has a book John's book), but a rule which transforms John from predicative to adnominal position (1) $\text{the} \frown \text{car} \frown \text{to} \frown \text{John} \Rightarrow \text{John's} \frown \text{car}$). The underlying structure would be $M \frown V \frown \text{Objective} \frown NP_1 \frown \text{Dative -Locative} \frown NP_2$ where Objective designates the case of the possessed object and Dative-Locative is the possessor's case, designating the movement of an object to an animate subject, the belonging of an object to an animate possessor. It has been sometimes asserted that the Dative and the Locative are, as a matter of fact, the same case signifying location at, or movement to an animate or inanimate object. *Give it here*

Give it to me

It is not by chance that the case of the Indirect Object (the Dative) and the directional of motion towards case fall together in many languages English included:

Give this book to John

Move the chair to the fire.

The difference in form, where it did occur, say in Romanian, seems to be related to the distinction animate-inanimate, the Dative functioning mainly as a personal case. Thus it is worth mentioning that:

a) with Romanian locative constructions there is free variation between a 'locative' form. (i.e. locative preposition: (*la*, etc) + the Accusative) and a Dative form.

Stai la un loc

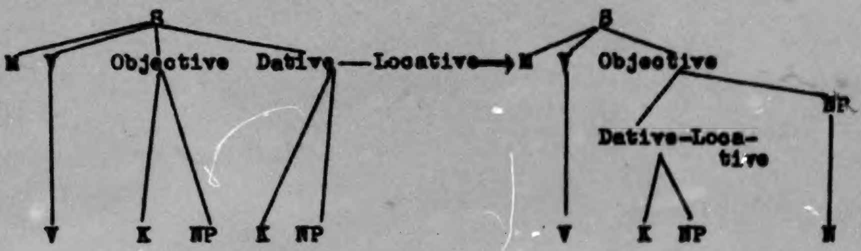
Stai locului (dative form with locative meaning)

b) similarly, in Indirect Object constructions the Dative form is often replaced by a locative form. (locative preposition + the Accusative) the latter being especially frequent in colloquial Romanian[3]. *Comunică la toti tovarăşii*/ *tuturor tovarăşilor*

Te spun la mama/ *te spun mamei*

That is why we propose to use the term Dative-Locative to name the possessor's case.

The essence of the genitive transformation is that of moving the Dative-Locative NP from under the domination of V to a position dominated by the symbol Objective⌢NP, the genitive being recognized as the adnominal case par excellence in general linguistic theory. This transformation is shown in (2):



The derivational process of the genitive is very simple:

the house // M⁀V⁀Objective⁀the house⁀Locative-Dative⁀the boy //
casa casa băiatul

$\xrightarrow{\text{T subject formation}}$ the house // Objective⁀the house⁀M⁀V⁀Locative -
casa casa

Dative⁀the boy // $\xrightarrow{\text{relative}}$ the house⁀Locative-Dative⁀the boy
băiatul casa băiatul

$\xrightarrow{\text{T genitive}}$ the house⁀Genitive⁀the boy $\xrightarrow[\text{N}]{\text{T}}$ casa băiatului
casa băiatul

The concrete realisations of the genitive morpheme differ in the two languages: in English, Gen materialises either synthetically as -' *s*, i.e.the Saxon genitive-or analytically by means of the preposition *of* (the of-Phrase): *the boy's house/ the house of the red-haired boy*. In the former case, two more transformations are needed: one to prepose the Genitive (T pre) and another one to delete the determiner of the possessed noun. (This deletion transformation sometimes leads to mistakes of the type: *the John's house* with Romanian learners of English). In Romanian the Gen morpheme rewrites as Poss Gen (where Poss - *a,al,* ai,ale i.e. Poss is the genitive article and Gen is the genitive inflexion). Poss is deleted in case the preceding head noun is determined by the definite article or if there is no other constituent (in the surface structure) in between the possessed noun and the genitive. Thus:

casa a băiatului — *casa băiatului* but

o casă a băiatului, *casa mare a băiatului*

In Romanian as well as in English it is possible to prepose the Genitive, but the resulting constructions are bookish and rare.

Ale turnurilor umbre peste unde stau culcate[4]...'

It seems that the present derivational process of the Genitive leads to a simplification of the grammar. The rules of the base could always generate locative constructions (e.g. *He is in the garden*) So they can generate the basic structure(1). The verbs *be* and *have* can be introduced by means of transformations conditioned by the subject formation rule. The grammar can now do without the *sum pro habeo* transformation; we can also eliminate one expansion of the Predicative[5] i.e. Pred (Poss) Gen.

The relation between possessive and locative sentences is still felt as in:

There are many books on the table.

The table has many books on it.

Lyons says that diachronically the distinction locative/possessive sentences "would be a subsequent language specific development resting largely upon the syntactic recognition of a distinction between animate and inanimate nouns[5]". Along the same lines, we add that in Romanian there is free variation between the possessive and the locative construction with inanimate nouns (but not, or rarely) with animate nouns:

se miscă ciucurele de la perdea/*ciucurele perdelei*

s-a stricat clanta de la usă/ *clanta usii*

s-a stricat masina de la Ion/ *masina lui Ion*

It is also significant that the basic meaning of the preposition *of* was *from* (still obvious in examples like *Our Man* *of Havanna*) and that the development of the of-phrase' (with a locative preposition in English) as opposed to the synthetic genitive testifies to the same tendency of reconstructing the formerly existent opposition between animate/ inanimate by new formal means.

1.2. The existence of two means of realizing the Genitive in English versus one in Romanian represents a powerful contrast of the two languages. English nouns must be subcategorised in relation to the genitive preposing transformation: there is a class of nouns marked [+T pre] for which this transformation is possible or obligatory; (it is obligatory for short animate nouns). According to Jakendoff[7] no native speaker of English would say *The house of me*, *the house of John*). The NP class marked [+ T pre] includes 1) nouns denoting living beings, animate objects, 2) nouns denoting inanimate objects which are conceived as animates, personified. Such nouns are generally names of countries, towns, human feelings, passions, elementary natural forces etc; 3) set-phrases, idioms in which the nouns do not denote animate beings, but are traditionally used in the '-s genitive, a separate class of nouns which express units of space and time.

This noun subcategorization rule is not sufficient to determine the choice of one of the two morphemes. Facts belonging to the surface structure, (such as the length of a certain word; the type of possessor- possessed object relationship presupposed by the speaker) also play their part. Jakendoff[8] suggests that the longer the words (the more syllables the word has) the less obligatory the genitive preposing transformation becomes

**The husband of Mary* ⇒ *Mary's husband*

The husband of Marie Antoinette von Schwartsburg Sonderhausen ⇒ *Marie Antoinette von Schwartsburg-Sonderhausen's husband*

At least in broader contexts, it seems that there are slight differences of meaning between the two genitive forms . In a recent study, based on a large corpus of literary quotations (from XX th century English fiction) Mihai Miroiu, mentioning the extensive use of the '*s* genitive with inanimate nouns, and the contextual meanings of the prepositional construction and of the '*s* genitive respectively, concludes that[9]" The use of the *of-phrase* instead of the '*s*-genitive is not accidental, it affects the meaning .... In the attributive construction expressed by the -'*s* genitive, the headword appears as a part indisolubly linked to the whole (the inflected element); the whole prevails semantically over the part. The preposition *of* preserves to a greater or lesser extent, its original meaning (*from*) ... Consequentley the relation part whole is modified: the part appears to enjoy a certain independence, that is, it appears not as a part of the whole but a part from the whole".

The genitive preposing transformation and the use of the genitive or the of-phrase are also syntactically conditioned. Carlota Smith notices: "as [10] a pronominal the genitive has two unique characteristics it behaves as a determiner, and does not allow further embedding of restrictive clauses".

The same holds true for Romanian:

E	*the man's car,which he bought last year*	R.	*masina omului,pe care a cumpărat-o anul trecut*
	the man's car that he bought last year		*masina omului pe care a cumpărat-o anul trecut*

In English, the preposed genitive blocks the embedding of any relative clause which refers to the preposed noun. This is not the case in Romanian [11].

E	*The car of the man who lives next door*	R	*masina omului care locuieste alături*.
	*the man's car who lives next door		

Hence the extensive use of the group genitive construction:

the man who lives next door's car

1.3. The rules we have given up to now generated the sentences:

E a | daughter of | a farmer R o fată a fermierului
the | | the   fata fermierului

a | farmer's daughter   o fată a unui fermier
the | fata unui fermier

Using the same rule of topicalization-the possessed object as subject - the following sentences obtain through transformations:

the house is John's   casa e a lui Ion
the house is mine   casa e a mea

from E house⁀wh⁀is⁀John's⁀house and R casă⁀care⁀casă e⁀casă⁀mea through relativisation, relative reduction, deletion of the identical nouns.

Through relativisation and deletion of the identical NP the same base structure (1) yields:

o casă | care e a lui Ion   a house
casa | the house which is John's.

In English, a later rule can replace which is by of giving a | house of John's, that old mother of his, that nose of his, no
the |
money of mine[12], the so-called 'double genitive constructions' (when they are synonymous with the usual genitive constructions, not when they have partitive meaning: for the derivation of partitive constructions see Jakendoff (1968).

2. If in the basic structure: M⁀V⁀Objective⁀NP$_1$⁀Dative-Locative⁀NP$_2$, the Dative-Locative not the Objective is topicalised then the M constituent will be filled either by E have-R

a avea or by E be with/of - R a fi cu:

E The man has a book	R Omul are o carte
a man with a book	un om cu o carte

Lyons states that [13] "even diachronically speaking have constructions are of a relatively late, more or less restricted and independent development in the Indo-European languages. They developed under the operation of the more general principle that animate nouns rather than inanimates occur in surface subject position, unless the inanimates are marked as topics".

Be and have constructions expressing possession are numerous and exhibit considerable surface variety in both languages. We discuss here sentences involving attribution of some property (expressed by an adjective) to an inalienable noun, as those have the richest paradigm.

The basic structure will be:

$$M^\frown Adj^\frown Obj^\frown NP_1{}^\frown Dat\text{-}Loc^\frown NP_2$$

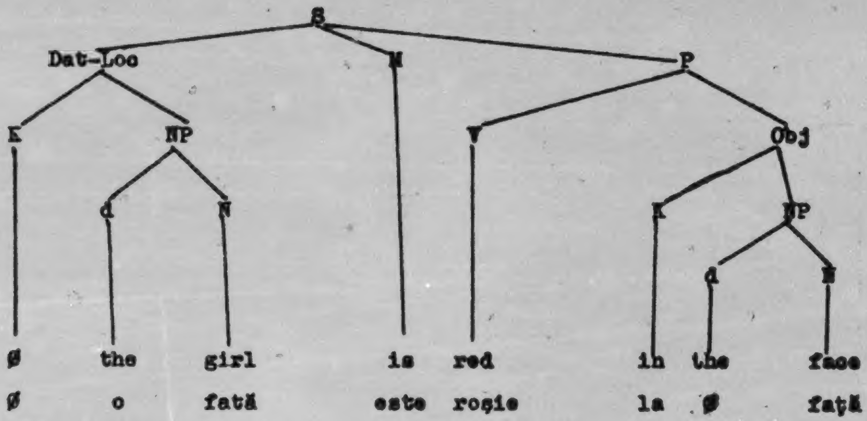
where NP_1 designates a part of the human body. If the Objective is made subject, the genitive transformation yields:

E The girl's eyes are black	R Ochii fetei sint negri
Her eyes are black	Ochii ei sint negri
	(e) Ochii-i sint negri

Let us note - in Romanian-the possibility for the Dat-Loc. to retain its Dative form (ex:e), though it has been transported under the domination of the NP object, and though it is attached to the noun (the so called Dative attribute in Romanian). We will not insist on this form as it is rarely used in spoken language, though very frequent in poetry for reasons of prosody and rhythm.

Both English and Romanian allow the Dative-Locative to become subject. When this happens and there are no other changes, the Objective appears in some oblique case form. This is so since the V position is filled by an adjective which consequently cannot take a Direct-Object. The resulting structure though fairly common in Romanian is not at all typical of English, though it is perhaps seen in such expressions as:

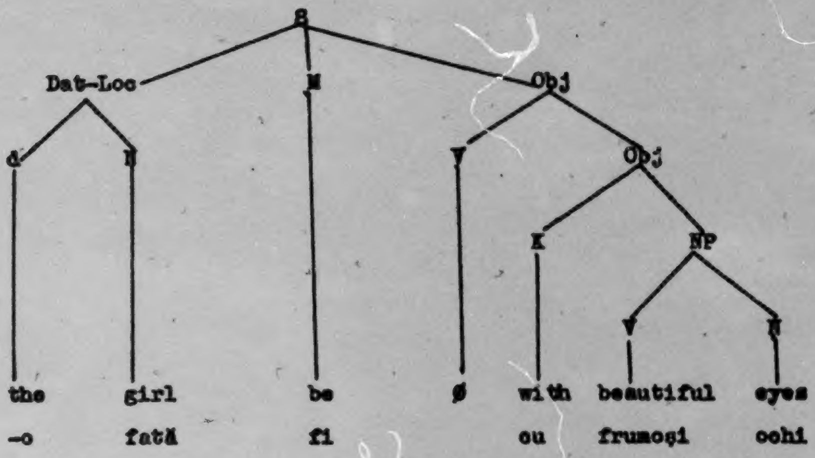
E tall of stature	R 'nalt la stat
red in the face	rosu la fată
kind at heart	bun la inimă


S
Dat-Loc
M
P
K
NP
V
Obj
d
N
K
NP
d
N
Ø the girl is red in the face
Ø o fată este roșie la Ø față

Promoting again the Dative-Locative as subject and attaching the adjective to the NP indicating the body part, we can insert the verb have/a avea in the position of M(the preposition of the Objective is zero).

The girl has beautiful eyes Fata are ochi frumoși

The same structure except that the Objective preoposition is of/with-cu/de yields the sentences with be/a fi.



E a man of tall stature	R om de statura inaltă
a girl with beautiful eyes	fată cu ochi frumoşi
a man with broad shoulders	om cu umeri largi

In English the latter form serves as starting point for a typically English adjectivisation transformation, applicable only to nouns denoting imalienable possession:

a man with broad shoulders ==> a broad shouldered-man

a man with a big house ==> a big-housed man

3. Last but not least, we want to call attention to a most interesting contrast between English and Romanian, concerning possessive constructions: the situations when an English genitive has as its obligatory or optional equivalent something other than a Romanian genitive or a possessive (a Dative possessive, a reflexive pronoun, etc.).

Once we admit the foregoing derivation of genitives such equivalences are easiliy explained: the Dative-Locative noun denoting the possessor is not transformed into a genitive, but attached to the VP of the main sentence and retained as an

Indirect or Direct Object. Such examples are remarkably numerous and they probably constitute much better differentiated classes than those we are listing below.

a) Constructions with 'relational nouns' (e.g. *master*, *friend*, *father* etc.) have two perfectly synonymous forms in Romanian but only one in English.

E *He is my brother-in-law*	R *E cumnatul meu* *Mi-e cumnat*
He is my friend	*El e prietenul meu* *El mi-e prieten*

Sporadically the possessive Dative realizes as a noun: (not only as a pronoun as the case is more often than not). This happens when the possessed noun functions as a predicative or as an apposition:

E *He is secretary to the president*	R *SetilĂ, nepot de sorĂ lui PindilĂ*
Alice, daughter of Robert and wife to Lord Charwell	... *somnul, vamea vietii*

Thus an equivalence is established between the possessive adjective in English and the possessive adjective or possessive dative pronoun in Romanian.

b) The next group exhibits greater syntactic variety:

E *Undo your shirt*	R *Descheie-ti cĂmasa* *Descheie-te la cĂmasĂ* **Descheie cĂmasa ta*
Undo John's shirt	*Descheie-i cĂmasa lui Ion* **Descheie-l pe Ion la cĂmasĂ* *Descheie cĂmasa lui Ion*
Wash your hands	*SpalĂ-ti mîinile* *SpalĂ-te pe mîini* **SpalĂ mîinile tale*

We think that verbs like E: to wash/R a spăla would be subcategorized as follows in an English-Romanian contrastive grammar:

$V \longrightarrow [\text{——}\ \text{Ag, Locative}]$

The possessive structure is embedded to the Locative case.

John⁀washes⁀on⁀the⁀hands⁀wh⁀to⁀John

Ion⁀spală⁀pe⁀mîinile⁀R⁀la⁀Ion

Through transformations we get:

Ion îşi spală mîinile

when the Locative is promoted Direct Object in the surface structure; if the Locative case remains as such, the Dative-Locative expressing the possessor is formally converted into an Accusative.

Ion se spală pe mîini.

Ion îl spală pe mîini.

c) Another group of examples when English possessives are replaced or in free variation with Romanian possessive Datives are the structures designating actions attributed to parts of the human body:

E John's knees were shaking R Lui Ion îi tremură genunchii
Genunchii lui Ion tremură

Tom's cheeks are burning Lui Tom îi ard obrajii
Obrajii lui Tom ard.

Such verbs have the following case-frame:

$V \longrightarrow [\text{——}\ \text{Objective (Dat-Loc)}]$

d) E He has a headache R Are o durere de cap
Îl doare capul
*Capul lui doare.

His arm hurts Îl doare braţul.
*Braţul lui doare

His eyes smart Îl ustură ochii
*Ochii lui ustură

Mă doare în gît

Mă doare gîtul

Romanian possessives cannot occur in these sentences. We consider the following as base structure for sentences (d)

$$V \longrightarrow [\ \text{——}\ \text{Locative}, (\text{Dat-Loc})]$$

In English the Dative-Locative is converted into a Genitive and the Locative is promoted subject; this is not always the case though.

In Romanian, if the Locative remains as such in the surface structure the Dative-Locative is converted into a Direct Object (formally an Accusative).

Il doare în gît.

Again the Locative may appear as such and the Dative-Locative can become subject in both languages:

E He has a pain in the finger R Are o durere de gît

*He has a stitch in the side Are un junghi într-o parte

The Locative can be promoted subject, with the Dative-Locative transformed into a surface Direct Object (some times reduplicated as a genitive, yielding the constructions

Mă doare capul My foot is still paining me

Mă ustură ochii My eyes smart

It appears that these constructions are extremely differentiated in English and Romanian, which makes them to be taught and learned as if they were idioms.

e) Finally let us mention that it is possible to delete the possessive marker in Romanian (whether Dative or Genitive) with body parts functioning as Direct Object in the Surface Structure, but being probably derived from Instrumental cases : (notice the Romanian A dat din umeri)

In English the possessive adjective is an obligatory determiner.

E	He raised his hand	R	A ridicat mînă
	*He raised the hand		Şi-a ridicat mîna
	He opened his eyes		A deschis ochii
	*He opened the eyes		Şi-a deschis ochii
	The dog wagged its tail		Cîinele a dat din coadă
	*The dog wagged the tail		*Cîinele şi-a dat din coadă

Notes

1. See for instance Vasiliu E.-Golopenţia-Eretescu S. Sintaxa transformaţională a limbii române - Bucureşti 1969, or Carlota Smith 'Determiners and Relative Clauses in a Generative Grammar of English'. In Reibel A.D. and Sandford A Schane pg.247-264 (1969).

2. Lyons John (1967). 'A Note on Possessive Existential and Locative Sentences', in Foundations of Language 3 pg. 390-396.

3. Gramatica Academiei (Bucureşti-1964) "Construcţia cu la este folosită indeosebi in limba familiară dar şi in limba literară; construcţia cu la este folosită atunci cind complementul e nume de persoană la plural pe lingă verbele construite in mod obişnuit cu dativul pg.165.

4. XIX th century Romanian poem by G.Alexandrescu.

5. Vasiliu-Golopenţia, op. cit.pg.130.

6. Lyons, op.cit.pg.393

7. Jakendoff (1969) 'Les constructions possessives en anglais' la pré-position semble obligatoire pour une classe que nous appellerons NP pro, et qui est constitué, en gros, de syntagmes nominaux animés à accent unique; aucun sujet parlant anglais n'utiliserais (60) the arm of me (62) the husband of Mary in 'Languages' 14 Juin pg.16

8. Jakendoff R. op cit.pg.7-27

9. Miroiu Mihai, 1969 "The s Inflection and the Preposition of as Bearers of Attributive Relations in Contemporary English in 'Analele Universităţii Bucureşti' (42-71) pg.70

10. Carlota Smith, op,cit.pg.255.

11. If the Genitive is preposed the same restriction holds for Romanian.

*a omului maşină care locuieşte alături.

12. Jesperson ' A Modern English Grammar on Historical Principles VII, pg.19. "In all cases, of may be said, to be a grammatical device if we want to assign a meaning to this of, we may say that it means'who is' or 'which is'.

a friend of mine - a friend who is my friend /mine

no money of mine - no money which is my money.

The insertion of the preposition of makes it possible to join a possessive and another adjunct to the same noun"

13. Lyons op.cit.pg.294

CONTRASTED GRAMMARS

by Sanda Golopenţia-Eretescu

The linguistic contrast situation is a *semiotic contrast situation*.

A semiotic contrast cannot occur but between *equivalent semiotic systems*.

Two semiotic systems are equivalent if:

- they appeal to similar channels, and if
- they function in similar contexts.

Inasmuch as they do not appeal to similar channels, musical language and gestual language are not equivalent semiotic systems. Inasmuch as they do not occur in similar contexts, mathematical language and chemical language are not equivalent semiotic systems. Therefore, no semiotic contrast will arise between them respectively.

Human language can appeal either to the visual or to the auditive channel, it has both a written and a spoken form. It can function either in a common, or in a specialised (scientific, artistic, etc) context.

Linguistic contrast is therefore an abbreviation for

1. written common language X/ written common language Y contrast,
2. spoken common language X/ spoken common language Y contrast,
3. written special language X/ written special language Y contrast,
4. spoken special language X/ spoken special language Y contrast,

but not for the oppositions :

5. written common language X/ spoken common language Y
6. written special language X/ spoken special language ~~X~~y,
7. written common language X/ written special language ~~X~~y,
8. spoken common language X/ spoken special language ~~X~~y,
9. written common language X/ spoken common language Y,
10. written special language X/ spoken special language Y,
11. written common language X/ written special language Y,
12. spoken common language X/ spoken special language Y,
13. written common language X/ spoken special language Y, and
14. spoken common language X/ written special language Y,

Linguistic contrast situations are spontaneous. When trying to write a letter in a foreign language the layman automatically becomes the locus of 1. When facing people from another country the layman automatically becomes the locus of 2. When trying to write a paper in a foreign language, the scientist automatically becomes the locus of 3. When giving a lecture abroad, the scientist automatically becomes the locus of 4.

The contrasts under 1-4 are the object of an unconscious, covert reflection on behalf of the individual. This hidden comparison comes later with the feedback of his performances. The only proof for this deep in discenti (in scribenti) mutation consists in the bilingual (and therefore anomalous) character of the performances.

Linguistic comparisons involving oppositions of the type mentioned under 5-14 are always more or less deliberate. Even if they become the feedback for further performances, this is perceived by the individual, who usually aims at stylistic effects.

Independently of the fact they take place in the layman or in a sophisticated, introspective linguist, contrasts such as 1-4 always result in a modification of their linguistic competence, while comparisons such as 5-14 seem to affect rather the performance level.

Any linguistic contrast is progressive. *Progressive* is meant to allude :

(a) to its *dynamic* character, as opposed to *static* and not

(b) to its orieted character as opposed to *lack of orientation*.

A linguistic contrast is dynamic inasmuch as it never confronts two ideally fixed systems, but two approximations of those systems. A linguistic contrast is not oriented in as much as both its undirectional progression from a *base* system towards a *target* system or its oscillation (alternation)between two *alternatively base-and-target* systems are possible.

If B= base system, T= target system, BT', BT'', BT''' =approximative base-target oriented systems, and BTB', BTB'', BTB'''= approximative unoriented systems taking each system both as a base and as a target, then the following representations of linguistic contrast are to be envisioned:

15. B BT' BT'' BT''' .... T
or
16. B BTB' BTB''' .... T
T BTB''' BTB'''' .... B

We think that the normal linguistic contrast appears in a 16. form and that it is one of the teacher's aims to give it a 15. form.

In what is following, we shall examine a special case of contrast instauring itself not between two equivalent linguistic systems, but between two or more equivalent grammars of two equivalent linguistic systems, where by grammars are mean~~d~~t both:

1. the natural grammar of the speaker (=grammar 1), and
2. the artifact elaborated by the linguist (=grammar 2)

and where natural grammars are thought of as equivalent with artificial grammars.

There are several points in which grammar 1 and grammar 2 oppose each other.

(a) Grammar 1 is global, it represents a continuum. Grammar 2 is explicitly discrete. It consists of primitives, relations, components (or levels, strata).

(b) Grammar 1 is amprphous, diffuse. Its hierarchie~~r~~s are local, labile, frequently incompatible with each other. Grammar 2 is hierarchical in an explicit way. Its hierarchy is total, unique, sometimes even undirectional.

(c) Grammar 1 is infinite, it knows no limits and grows with the linguistic experience of the speaker. Grammar 2 is (conceived as) finite, at least when taught, if not so when worked at.

(d) Grammar 1 is acquired through transmission.

While we speak with someone (an interlocutor), by the fact that we speak as we speak, we implicitly confirm, infirm, illuminate vague grammatical intuitions he had arrived at, or even suggest ~~include~~ diffuse grammatical hypotheses he had never envisioned before.

This complex process built - in in any communication is what we mean by transmission.

Transmission is approximative. It favours unconscious internalizations and functions as an unconscious binder. It builds up the linguistic solidarity of those who, by the fact that they speak with each other are not only *informed* (questionned etc.) *about something, but also about the way in which you inform* (question, etc) about something.

Grammar 2 is acquired through *ad-hoc explanations* which do not confirm, infirm, stimulate linguistic intuitions, but impose to memory a *linguistic model*.

Transmission - and - communication occurs between ~~people speaking~~ who (interlocutors), pertain to the same linguistic, social, psychological, etc community: for example, between me and any other Romanian speaker in a Romanian shop; between me and a linguist; between me and a friend, etc. It is *symmetric*, *bilateral* and does not require a special context.

Explanations are furnished by individuals pertaining to a linguistic, social, psychological, etc. community which has priority in the respective interaction, to individuals who are *outside* the privileged group, by *insiders to outsiders*: for example, by parents to children, by teachers to pupils, by native speakers to a foreigner, etc. It is asymetric, impressing upon the partners an *agent* and a *beneficiary* role respectively, and it requires a special, lesson-type, context.

Due to the fact that it is symmetric, transmission -and communication is not auth~~im~~oritative,

Due to the fact that it is asymmetric, the explanation interaction is authoritative. It instaures the domination of the agent upon the beneficiary and results in the need for supplementary strategy on the part of the first.

(e) Induced and consolidated through transmission - and - communication, grammar 1 is not subjected to introspection, except for such critical situations as linguistic games, (contact with) literary creation, translation, speaking a foreign language in the respective foreign country, etc. Even then, the introspection is an amiable one.

Grammar 2 is subject to acute introspection, it is mastered in what is frequently criticized as an over conscious manner.

No clear opposition can be established between grammar 1 and grammar 2 as far as *elegance*, *simplicity*, *economy* are concerned.

If we accept Paul Kiparsky's view, there is, during the acquisition of the native language, a stage, when the child disposes of the capacity of optimizing the simplicity of his grammatical hypotheses. Paradoxically outsider - and insider, he will thus produce the same performances with his parents in tacitly more economical, elegant ways, within what we would term a *total, acquisition grammar 1*.

Later on, in an adult stage, this dynamic character will be replaced by cumulative intuitions. The mature speaker will refine his competence by adding (suppressing) rules. He will assume no more the risk of reorganising the whole grammar which, in the meanwhile has grown into a complex, amorphous, diffuse, and contradictory *usage grammar 1*.

As far as grammar 2 is concerned, one can also distinguish between :

- linguistic theories in which the linguist seems to receive the language acquisition period, and builds up the whole grammar structure (such is the case, for example, with transformational theories), and

- linguistic theories in which, by confirming, infirming or supplementing previous researches, the linguist is rather adopting an adult speaker's perspective (such is the case, for example, with traditional or structural theories).

When building a grammar 2 of his natural language, it is not only the child or adult linguistic perspective, but also their grammar 1 respectively that the linguist takes for granted. Grammar 2 continues, makes explicit, but can never contradict the underlying, amorphous grammar 1 capacities of the linguist.

x

The only language for which a speaker (linguist or non-linguist) disposes of a natural grammar, is his native language.

With respect to a second language, the unsophisticated speaker can only develop a mixed grammar which is characterized by an activation of his linguistic introspection in limits not overlapping with grammar 2. That means, he will obscurely perceive similarities and differences in a foreign language usage as compared with his native language grammar 1 and he will tend to store them for further exploration (cf. the Zeigarnik effect in psychology).

When simultaneously facing the acquisition of two "first" languages, the bilingual child will develop a unique grammar 1 to be split later on in a grammar 1 proper and a mixed grammar for different registers of the respective language.

In what is following, we shall call the mixed natural grammar of a second language a pseudonatural grammar.

The grammar 2 of the native language is a mixed artificial grammar. Both the linguist (when elaborating it) and the student (when learning it) keep in mind, more or less consciously, and with more or less important consequences for the grammar 2 itself, grammar 1. We shall call the grammar 2 of the native language a pseudoartificial grammar.

The speaker does not dispose of means for verifying the adequacy of a grammar 2 for a foreign language. He will keep it apart from the pseudoartificial, pseudonatural (for natural grammars above ⟷. The only language with respect to which a speaker (linguist or nonlinguist) can develop an artificial grammar is a foreign language.

From what has been said above, the following appear to be the grammars which are contrasted in the mind of a speaker:

native language grammar	foreign language grammar
1. natural (N1)	1. pseudonatural (F1)
2. pseudoartificial (N2)	2. artificial (F2)

We shall call a speaker who internalizes a natural grammar only, an unsophisticated speaker, a speaker who possesses an artificial grammar as well, a sophisticated speaker, and a speaker who internalizes a pseudonatural, or a natural and a pseudoartificial grammar, a pseudosophisticated speaker.

If we conceive N1, N2, F1, and F2 as being equivalent grammars, the contrasts to be envisioned will be:

(A) N1 - N2
(B) N1 - F1,
(C) N1 - F2,
(D) N1 - N2 - F1,
(E) N1 - F2 - F2 , and
(F) N1 - N2 - F1 - F2

We do not give a contrastive status to the possible combinations:

N2 - F1

N2 - F2

N2 - F1 - F2

inasmuch as N2 cannot occur (develop, be studied, etc) in the absence of N1.

Let us exmaine the (A) - (F) contrasts above.

(A) corresponds to the case of a ~~nature~~ mature speaker who, through exposure to N2 comes to "discover" glimpses from N1 with which he will further on confront N2. The process can be either ~~included~~ provoked by the grammar teacher, or develop spontaneously.

(B) corresponds to the case of an unsophisticated speaker who goes abroad and learns the foreign language by the total-immersion method ("by hook or by crook") through transmission -and-communication.

Notice that the transmission - and- communication specifically is initially semiotic, much more than specifically linguistic and that it is the receptive seriotic competence as well as some kind of semiotic trust (sincerity condition) which enable an individual, after repeated exposure to a sign system, to build up a semiotic hypothesis (later on, a grammar). To give a concrete example: the missionary can ignore the language of the aborigines. He will nevertheless be involved from the very beginning in transmission-and-communication interactions exploiting either such general receptive faculties as those alluded above, or such - more transparent - semiotic systems as are gestual language, mimicry, etc.

The linguistic contrast (B) is therefore necessarily preceded by an adjustment semiotic period, in which the individual "prepares" the pseudonatural grammar with which to contrast his natural grammar.

(C) corresponds to the case of an unsophisticated speaker who goes abroad and is exposed to the foreign language through explanation in lesson-type contexts. Notice that the explanation is linguistic from the very beginning; the semiotic preamble is absent (at least in the common type of foreign language teaching). The participation of the subject is passive - he memorizes F2.

He will be involved, nevertheless, in an active process as well, namely the process of filling the gap between N1 and F2. That is, the contrast N1-F2 will result for the speaker in an attempt to imagine what an artificial grammar of his nature language (N2) would be like. To give a concrete example: the Romanian child who goes to school, for the first time, in England, will tend, after memorizing F2 to some degree, to build up some possible, more artificial, N2.

(D) Corresponds to the case of a pseudosophisticated nature speaker who goes abroad and comes into a lively contact (through transmission - and - communication) with the new language, without studying its grammar. He will tend to parallel N2 by building up an imaginary F2.

(E) corresponds to the case of a pseudosophisticated native speaker who studies the grammar 2 of a foreign language (for example, a pseudo sophisticated Romanian speaker who is taught English grammar in Romania). The tendency will be to fill in the gap by building up an imaginary F1.

(F) corresponds to the case of a sophisticated native-and-foreign-language speaker (for example, a Romanian anglicist in England, or a Romanian student confronted, during his English studies, with both an English teacher and a native English speaker).

Notice that in all (A) - (F) cases we deal with dynamic processes, in which it is by progressively building up F1 or F2 that the speaker comes in the situation of contrasting grammars.

Notice also that the contrast can (usually does) involve more than two grammars. Even when pertaining to (B) or (~~E~~C), that is to a two-grammars- contrast which is not internal to the natur~~e~~al language, the process tends to build up the third and fourth possible candidates for further contrast. That is, when confronting N1 with F1, the speaker starts a pseudosophistication process which will ~~spetially~~ eventually lead him to the formulation (to"guessing") of N2 and, even, of F2. When confronting N1 with F2, completing the series with N2 and F1 will be even easier inasmuch as both a natural and an artificial grammar model are given. The same is true for the gradual ~~"obtention"~~ acquiring of F2 in (D) or F1 in (E).

One could thus conclude that there is a moment when any (B) - (E) contrast becomes an (F) contrast, that is, that once started, any contrast tends to convert the unsophisticated speaker into a pseudosophisticated and later on sophisticated speaker, locus for the ideally complete contrast (F). (B)-(F) are therefore "multiplying" contrasts, as opposed to (A) which although instauring a perpetual movement N1 N2, N2 N1 does not generate other components for the contrast.

The contrasts instaure between the respective grammars a state of tension resulting in :

~~- reverberations of a grammar upon another, or even modelling a grammar a state of tension resulting in :~~

- roverberations of a grammar upon another, or even modelling a grammar in terms of another balanced by the opposite tendency of keeping the grammars apart, as distinct as possible

- acute linguistic introspection, increased linguistic sensitivity.

- losing the insider status with respect to the native language, inasmuch as, by perceiving elements common to more than one grammar, the speaker's steps in the language are those of one ~~(as opposed to langue)~~ thus becoming an insider with respect to a larger community than his native language community.

We did not examine the case in which the base language is different from the native language. We think, even in a non-native /foreign language contract situation the native language comes to be involved sooner or later. A six-grammar (maximal) contrast is thus to be envisioned, between:

B1 (base language natural grammar),
B2 (base language artificial grammar),
T1 (target language natural grammar),
T2 (target language artificial grammar),
N1 , and
N2.

We did not approach at a metalinguistic level the contrast between N2 and F2.

There are several conclusions to the present discussion.

1. Linguistic and metalinguistic contrasts are to be integrated in larger (frequently started before them) semiotic contrasts.

2. They can occur at the level of one single language (for the native speaker) between its registers or between its natural and pseudoartificial grammar; they can occur between two or more languages as well.

3. The terms of a metalinguistic contrast are the N1, N2, F1, F2 grammars.

4. The two-language contrast-situations are (A) - (F)

5. Any metalinguistic contrast that outpasses the limits of the native language tends to proliferate into an (F) contrast-situation.

6. This proliferation could be expressed in a more precise way, i,e, what we allude to when speaking about *linguistic sophistication*.

VERBS WITH TWO NON-PREPOSITIONAL OBJECTS IN THE SURFACE STRUCTURE

by G.Pană and Al.Petrovanu

0. With the introduction of the notions of deep structure and surface structure into the theory of language, contrastive analysis has been given a new dimension.

Roughly speaking, deep structures indicate how sentences are understood whereas surface structures determine their formal realizations. It is a well known fact that the realtionship between DS and SS is not a one-to-one relationship, as one DS may realize as several different SSs and conversely a particular SS may be derived from serveral DSs.

Hence, if patterns are established solely on the basis of SS it is to be expected that a particular pattern will collapse several DSs with different interpretations and different transformational potentials.

0.1. Our paper starts from an examination of the surface structures containing two non-prepositional objects as presented by Jespersen[1]. As will be seen, there are several equivalent Romanian structures with a varying degree of structural similarity. Equivalent constructions will be said to be those which at least sometimes are mutually translatable. Yet, when particular sentences are translated and their structures compared, one must also give an account of their form. If we characterize various constructions in any two languages in terms of equivalence and formal similarity, those sentences may be: a) equivalent, formally different b) equivalent formally similar, c) non-equivalent, formally different, d) non-equivalent, formally similar.

Constructions discussed in this paper belong to types a) and b) and this description aims at validating the following hypothesis:

Equivalent constructions have identical deep structures even if on the surface they are marked differently.

1.1. English constructions with two non-prepositional objects containing in their structure members of the verb-class: to give, to offer, to prefer, to procure, to get, to pay, to find, to promise, to allow, to deny, to permit, to pass, to bring, to write, to read, to wire, to sell, to telephone, to show etc.

Structural characteristics of this construction:

a) the verb is allowed to choose between two structures:

I gave the fellow a book

(a structure with two non-prepositional objects)

I gave the book to the fellow

(a structure having one non-prepositional object - the direct object - and one prepositional object - the indirect object).

b) the following constructions are not acceptable:

I gave a book the fellow

(the two non-prepositional objects occur in fixed order)

I gave the fellow

(in the construction with two non-prepositional objects, the non-personal object cannot be deleted)

c) both the personal object and the non-personal one can be passivized:

He was given the book

The book was given him.

The Romanian syntactic equivalent is a construction with two objects: a non-personal object, which is the direct object (Acc) and a personal object which is the indirect object (Dat.)

As in Romanian, the passive transformation depends on transitivity, on the existance of a direct object, only one of the objects admits passivization, namely the non-personal one.

The fact that the corresponding Romanian syntactic type has the obligatory structure. $V^{\frown}\text{Dir Obj}^{\frown}\text{Ind Obj}$ constitutes one more reason for choosing the structure $V^{\frown}NG_1{}^{\frown}to^{\frown}NG_2$ (i.e. $V^{\frown}\text{Dir Obj}^{\frown}\text{Ind Obj}$) as deep structure, the other construction $V^{\frown}NG_2{}^{\frown}NG_1$ being derived by means of a Reordering Transformation and of a Preposition Deletion Transformation. The fact that both objects can be passivized in English does not run counter this interpretation, as in English the passive transformation is not conditioned by transitivity.

We thus posit a common deep structure for both languages $V^{\frown}\text{Dir}^{\frown}\text{Obj}^{\frown}\text{Ind Obj}$; the following selectional restrictions are common to the two languages:

Dir.Obj → [- Personal]
Ind.Obj → [+ Personal]

This structure is converted into one surface structure in Romanian and into two surface structures in English, as a consequence of the existence of a transformation whose domain is restricted to the English language.

1.2. In our attempt to analyse and classify the English constructions with two non-prepositional objects in terms of their Romanian equivalent, we further separate the following group of verbs, characterizing a clear-cut situation: to ask, to answer, to teach, to hear (=to examine)

John asked his brother a question

John answered me this question

John hears his children their lessons

John teaches the boys French.

Structural characteristics of this construction.

a) in contrast with the verbs mentioned under 1.1, these verbs can occur in only one syntactic structure; thus the structure $V\ NG_1$ to NG_2 is not accepted:

John asked a question to his brother.

b) as in the case of constructions 1.1 , the two object, occur in fixed order:

John asked a question his brother

c) as in the case of constructions 1.1 the following selectional restrictions hold true: the first non prepositional object is personal, the second non-prepositional object is non-personal.

d) In "A Modern English Grammar on Historical Principles[2]", Jespersen notices that in Old English there was free variation in the construction of the personal object in that the latter was found either in the Dative or in the Accusative case use.

ascian + Acc + Dat (=ask)

e) both objects can be pronominalized, the personal object will be replaced by a pronoun marked + Personal , the non personal object will be replaced by it.

The Romanian equivalent structures include the traditionally called 'constructions with two direct objects'

a 'întreba pe cineva ceva (ask)

a asculta pe copii lectia (-hear)

a învăta pe cineva franceză (teach)

The lists of verbs occurrent in the structure. $V \frown \text{Dir} \frown \text{Obj Dir Obj}$ do not coincide entirely in the two languages: thus, for instance, the verb corresponding to answer (= a răspunde) manifests the structure $V \frown \text{Ind Obj} \frown \text{Dir Obj}$.

Mention should be made of the fact that in Romanian there is, with some verbs, free variation in the construction of the personal object which is found, either in the Dative or in the Accusative case: a vesti pe cineva ceva// a vesti cuiva ceva// a anunta pe cineva ceva// a anunta cuiva ceva.

There is also free variation in the construction of the non-personal object which can be either a prepositional or a non-prepositional constituent: a convinge pe cineva ceva// a convinge pe cineva la ceva; a deprinde pe cineva ceva// a deprinde pe cineva cu ceva; a sfătui pe cineva ceva// a sfătui pe cineva la ceva, a sfătui pe cineva la ceva.

Note Let us not forget that, in old English, there used to be free variation in the personal object construction.

How could one handle the cases of free variation (very numerous) within an 'Aspects[3]' model ?

There are two possibilities;

a) a verb like a vesti, OE gifan will be included into two subcategorization classes,

$$[- \text{Ind Obj} \frown \text{Dir Obj}]$$

$$[- \text{Dir Obj} \frown \text{Dir Obj}]$$

and a verb like a hotărî will also be assigned to two subcategorization classes, which implies the recognition of the fact that both constructions are basic. The theoretical disadvantage of this solution is that it allows of the existence of two structurally different basic structures which are semantically equivalent.

b) one of the structures is chosen as basic (say that with two direct objects) and the other one is derived transformationally. In this case, the disadvantage lies in the introduction of new supplementary transformations having narrowly restricted domains, in that not every verb that is apt to occur in the structure with two direct Objects admits these transformation.

On the other hand we need transformations of a rather special type - i.e. ones that turn a constituent of one kind into a constituent of a different kind: Direct Object ⇒ Indirect Object ' or Direct Object ⇒ Prepositional Object.

This problem can hardly be solved within an 'Aspects' grammar.

Turning to an analysis of the meaning of these constructions, one can see that the two non-prepositional objects covey similar meanings in English and Romanian; one object is always personal, while the second one, i.e. the non-personal one, could be interpreted as some kind of cognate object as it expresses what might be called the 'content' of the transitive verb.

This interpretation is based on the following:

a) the second object that is usually filled by a clause or, if a nominal occurs in that position it is generally one semantically marked + Indefinite : *something* / *ceva* ; *this*/ *aceasta*, *question*/ *întrebare*, *problem*/*problemă*, etc.

b) In Old Romanian there are frequent examples of the type: *sfatul care l-au sfătuit*, *opreala ce l-au oprit arhiereii*, *si-au aflat vreme a-l pîrî feliuri de pîri* where the interpretation of the second object as a cognate object is beyond any doubt.

c) this interpretation has the advantage of incorporating in the same class a great many Romanian constructions not yet sufficiently discussed and (which are) otherwise difficult to classify:

El mă imploră să plece

El mă laudă că sînt silitoare.

Conclusion : Taking into account the semantic and syntactic components of the corresponding English and Romanian structures as well as the cases of free variation manifested in Old English and in Contemporary Romanian, these structures could be reunited at the level of a (deeper), more abstract, more general deep structure, as is that conceived by Fillmore[4].

They could be reunited in a basic structure like:

$$\text{V}^\frown\text{Dative}^\frown\text{Factitive}$$

for which the following redundancy rules are valid:

$$\begin{bmatrix} +\text{N} \\ +\text{D} \end{bmatrix} \longrightarrow \begin{bmatrix} +\text{Personal} \end{bmatrix}$$

$$\begin{bmatrix} +\text{N} \\ +\text{F} \end{bmatrix} \longrightarrow \begin{bmatrix} -\text{Personal} \\ +\text{Abstract} \\ +\text{Indefinite} \\ +\alpha\ \text{V} \end{bmatrix}$$

(α = this feature specifies the semantic content of the verb)

Note: Though the distinction Factitive / Objective, is not at all clearly drawn by Fillmore (no illustration is given for the Factitive case) we will use the term Factitive to distinguish the cognate object (= designated by Factitive) from the usual type of object (=Objective). Thus we use the term Factitive with the specification that we might be using it in a meaning different than that intended by Fillmore.

The basic structure (1.1) is converted into one syntactic surface structure in English, i.e. the one containing two non-prepositional objects, in OE it was converted into two surface structures, (one with two direct objects, the other one with a direct object and an indirect object); in Romanian the structure can be converted into one of the following syntactic surface structures:

V⁀Dir Obj⁀Dir Obj
V⁀Ind Obj⁀Dir Obj
V⁀Dir Obj⁀Prep Obj

Such an interpretation accounts for the instances of free variation. An explanation is now found for the similitude between structures 1.1 and structures 1.2.; the similitude is particularly obvious in English: there are two basic structures having one common constituent the Dative; this accounts for the fixed order of the two non-prepositional objects: the personal object occupies the first opposition, followed by the nonpersonal object; just as in the case of the verb-class represented by give.

1.3. Taking into consideration the Romanian syntactic equivalents, the following English verbs make up a class of their own characterising a particular situation: to envy, to forgive, to pardon.

John will forgive me my sins
John pardoned me my wrongs.
I envy you your garden.

The corresponding Romanian verbs: a ierta, a invidia, occur in two constructions, both of them different from the English type illustrated above.

a ierta ⎧ pe cineva pentru ceva
a invidia ⎩ cuiva ceva

It would appear that the verbs in the two language belong to different basic structures, that they cannot be reunited at the deep structure level.

An analysis of the semantic content (structure) of these English and Romanian constructions reveals, however, important similarities:

He envies you your garden
El îti invidiază grădina

The Romanian Dative (îţi) is necessarly a possesive dative; the possessive relation is equally expressed in English by means of a possessive adjective which must share the person of the personal nominal (or personal pronoun) in the Accusative.

I envy / him/ her mother.

On these groude, the English surface structure and the 2 Romanian surface (structures) can be brought down to one common deep structure. This time, it is possible to reunite the two languages at a less abstract level of deep structure representation (eg. in a Chomskyan representation)

to⁀forgive⁀sins⁀Wh⁀sins⁀John⁀has
a⁀ierta⁀păcatele⁀care păcate⁀Ion⁀are
to envy⁀the garden⁀wh⁀garden⁀John⁀has
a⁀invidia⁀grădina⁀care⁀grădină⁀Ion⁀are

Conclusion - the difference between the two languages turns out to be merely superficial. For these verbs, the English construction with two non-prepositional objects is merely superficial, the Romanian structures with Dir Obj⁀Prep Obj⁀or⁀with Dir Obj⁀Ind Obj belong to the surface structure likewise.

1.4. English constructions with two non-prepositional objects containing verbs from the class: to strike, to hit, to catch.

They struck him a heavy blow
They caught him a blow

The verbs belonging to this class are at length discussed by Fillmore; he calls them 'surface contact verbs and differentiates them from the class of ' change of state verbs represented by 'break' (see the Grammar of Hitting and Breaking^5).

In Fillmonore's conception every verb in this class statisfies the following case frame.

[— (Agent) (Instrumental) (Locative)]

This deep structure can yield the following surface representations:

1) A transitive structure: *John hit the tree with a rock* where the Agent fills the subject position, the Locative fills the Direct Object position and the Instrumental occurs as a Prepositional Object.

2) two transitive structures, each (of which is) a paraphrase of the other.

a) *I hit his leg*.

b) *I hit him on the leg*

where the Agent occurs as surface as subject, the Locative Direct Object or Prepositional Adject. , the Instrumental is not expressed; in exchange, there is one more constituent indicating possession, belonging to. This constituent is expressed by a possessive adjective in (a), by a direct object in (b).

3) a transitive structure *A rock hit the tree* where the Agent is not expressed, the Instrumental case fills the subject slot and the Locative fills the direct object one.

All the surface structures described by Fillmore also exist in Romanian.

- transitive structures (1) - *Ion loveşte pomul cu o piatră*.
- equivalent structures (2) - *Ion loveşte picioru-mi*. *Ion mă loveşte la picior*.

(*Note*. There is one more Romanian variant containing a possessive dative: *Ion îmi loveşte piciorul*.)

The structure with two non prepositional objects (i.e. the structure which (under discussion in this paper) is not mentioned in Fillmore's presentation.

It is a typically English structure, not occurrent in Romanian (*Ei l-au lovit o lovitură*) In Romanian we would perhaps come across *Ei l-au lovit cu o lovitură* but even that would only be found when the noun is modified by an adjective like: *puternică* (strong blow) *grea* (hard blow) *mortală* (deadly blow).

Taking into consideration the second Romanian equivalent (2), we could interpret the English construction in the following way: saying that it realizes a basic structure typical for English, namely the one where: the Agent occurs as surface subject; the locative may or may not be expressed, and when it is, it occurs as Prepositional Adjunct; the Instrumental occurs as a non-prepositional object and the possessive relation referrirg to the Locative is expressed by a personal direct object in the surface structure.

They hit him a blow (on the head)

However, consider the following well-formed English sentences:

They hit him a heavy blow with a hammer

He struck the table a hard blow with his fist

There is no doubt that '*with a hammer*' and '*with his fist*' represent Instrumental cases. As in Fillmore's theory exponents of one and the same deep case cannot be converted into different (i.e.non-coordinated) syntactic Positions, the interpretation of the *blow* slot as an Instrumental is questionable. A semantic analysis of this constituent lends support to this contention, as this constituent (*blow*, *swipe*) repeats the semantic content of the verbs (*hit*, *strike*), being what a traditional grammarian would call a 'cognate object'. The Instrumental case couldn't receive such a semantic interpretation.

That is why we are in favour of another case-formula, one which is adequate for both languages; and which contains a Factitive case.

[—(Agent) (Instrumental) (Factitive) (Locative)]

In English, the Factitive realises as a kind of 'cognate' object, therefore as a non-prepositonal object.

In Romanian, the Factitive is generally deleted in the surface structure.

1.5. Constructions (very rare) with two non-prepositional objects, containing verbs of the class: to banish, to dismiss, to take out.

They dismissed him the society.

You are content to banish him the realm.

He took her out a walk.

Note with all these verbs, there is free variation in the second non-prepositional object construction, i.e. in the construction of the non personal object which can occur both as a nonprepositional and as a prepositional constituent.

e.g. to banish him { the realm
from the realm

to dismiss them { the society
from the society

The corresponding Romanian constructions do not belong to the syntactic type with two non-prepositional objects. The non-personal object is always preceded by a preposition and it occupies the syntactic position of a prepositional adjunct.

Considering both the existence of free variation in English, and the actual situation in Romanian we choose the following common deep structure;

$V^\frown \text{Dative}^\frown \text{Locative}$

The structure is converted into two surface structures in English and only one surface structure in Romanian, where one of the constituents must be a prepositional one.

There remains one problem to explain why we have interpreted the non-personal object as a Locative belonging to P, not exterior to P'. It is known that in Fillmore's theory, the Locative is either a constituent of P or it is exterior to P. The two are differentiated syntactically. A Locativo (or any other prepositional adjunct) belongs to P if it admits as (one of) its surface realizations, the syntactic position of Subject or Object. As in English, this objects can be converted into a surface direct object, that the reason why we have included it within the structure of P.

If this construction were analysed only within Romanian, it would be given a different interpretation. The Locative would be said to be exterior to P. It clearly appears that a contrastive analysis which starts from the premise that the deep structures are identical modifies the results of a transformational analysis which is so confined to one language only.

1.6. English constructions with two non-prepositional objects containing verbs from the class *to consider*, *to declare*, *to think*.

We declared John president

Note: Only one of the objects can be pronominalised

We declared him president.

The position of the second nominal - the one which is not pronominalisable can be filled both by an adjective and by a noun.

The Romanian equivalents represent the same syntactic type:

El mă bănuieste incorect

El mă consideră inteligent

Ei m-au declarat repetent

Ei mă consideră inginer

In both languages the structures with two non-prepositional objects, belong to the surface structure only ; they obtain through a similar derivational process from a basic structure necessarly containing a direct object clause with the structure:

Conj⌢Subj⌢Copula⌢Predicative

The following transformations are needed in both languages.

1) the deletion of the conjunction and of the link verb

2) the subject of the direct object clause is moved under the domination of the main clause verb.

We⌢declared⌢[that⌢John⌢is⌢president] ⇒ We⌢declared⌢[John president] ⇒ We declared John president.

El⌢bănuieşte⌢[că⌢eu⌢sînt⌢incorect] ⇒ El⌢bănuieşte⌢[eu⌢incorect] ⇒ El mă bănuieşte incorect.

1.7. English constructions with two non-prepositional objects including members from the verb class: to appoint, to elect, to nominate, to choose.

They elected John president

Note. As in the above mentioned structure only one of the two objects is pronominalizable.

They elected him president.

In contrast with the above mentioned construction, the second nominal slot, belonging to the object which cannot be pronominalised can only be filled by a noun, not by an adjective:

Again, the Romanian equivalent structures run parallel, exhibiting the same syntactic type:

Ei au ales pe Ion deputat.

Ei l-au votat pe Ion deputat.

Ei au angajat pe Ion director.

In both languages the second object can equally be realised as a prepositional constituent (the propositions are as/ca)

In both languages all these are merely surface structure constructions, they obtain starting from the same deep structure through the application of the same transformations.

The constructions with two direct objects can be derived in two ways, resorting to different transformations.

a) [They⁀elected⁀him]⁀for⁀[to⁀be⁀their⁀president]

[Ei⁀l-au⁀ales]⁀ pentru[să⁀le⁀fie⁀preşedinte]

(i.e. we start from a deep structure containing a final clause).

b) Ei au ales un preşedinte care preşedinte este Ion

They elected a president who is John.

(i.e. we start from a deep structure containg defining relative clause).

We have chosen the second derivational type (the one starting from a defining relation clause) because, as we said before, the second nominal position can be filled only by nouns. This is so because in the deep structure this constituent is a direct object, and an adjective couldn't possibly fill this position.

If we had chosen the first solution, this constituent would have been a Predicative in the deep structure and it is well known that both noun and adjectives function as predicatives.

Conclusions.

(1) This presentation might appear as lacking unity with respect to the way it conceived of the deep structures common to the two languages involved: for some of the constructions the

deep structure was given in a Chomskyan notation, for others the common deep, was given in a notation closer to Fillmore's.

As a matter of fact this lack of unity is the consequence of the following linguistic reality: there are structures which, as they present a high degree of similarity, can be assigned a common deep structure at more concrete level where many syntactic details are already specified (i.e. the structures can be united at the level of Chomsky's phrase structure rules).

There are equivalent structures, formally remote from one another which consequently can be assigned a common deep structure only at a deeper, more abstract level; while being semantically relevant, this type of deep structure does not specify syntactic or morphologic details.

(2) The contrastive perspective in the elaboration of a transformational grammar can modify the results of a grammar solely based on one language as has been seen.

(3) From a contrastive point of view there are no common deep structures containing two non-prepositional objects. In both languages, those are only derived structures.

Mention might be made of the fact that the surface realisations are more numerous and varied in English than in Romanian.

Notes

1. Jespersen O., 'A Modern English Grammar on Historical Principles' vol.III, Heidelberg (1922)

2. Jespersen O., op.cit.pg.328

3. Chomsky N., 'Aspects of the Theory of Syntax' M.I.T. Press Cambridge Mass (1965)

4. Fillmore Ch., 'The Case for Case' in Bach E & Harms R 'Universals in Linguistics Theory' Holt Rinehart and Winston (1968)

5. Fillmore Ch., 'The Grammar of Hitting and Breaking' in Jacobs R & Rosenbaum P. 'Readings in English Transformational Grammar' Glaisdell Waltham Mass. (197o).

THE STRUCTURE OF THE PRESENT TENSE IN ENGLISH AND ROMANIAN

by Mihai Zdrenghea

Our study starts from the idea that "the most efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner".[1]

The study of the contrast gives us the possibility of resolving some major problems in learning the target language[2] namely, that of interference from the base language. The production of forms in the target language will be distorted or will be facilitated because of the tendency to use the base language as a model.

If we consider the structure of the present tense of Romanian together with that of English we must establish the number of elements which are in contrast and those which coincide - elements which, theoretically, determine the degree of difficulty in assimilating the target language. Keeping in mind that certain structural elements of the Romanian present tense are similar to those of English, we realise that it is not just the danger of interference from the base language but that to a certain extent it is also difficult for limits of acceptable extrapolation from the base language to be determined. For this

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1. C.C.Fries, Teaching and Learning English as a Foreign Language, Ann Arbor, University of Michigan Press, 1945, p.9.
2. In this study we considered Romanian as the base language and English the target language.

reason, in our contrastive study we have tried to accentuate the details where there exists a greater or smaller interference from the base language, but we have also mentioned the positive transfer possible owing to the functional correspondences between the target language and the base language. We must not direct our attention exclusively to contrast because a danger also exists that the structures and subsystems will be learned etically and not emically[3]. Emic descriptions offer the possibility of internal view points. If we describe only the similarities, the danger arises that some utterances will be based exclusively on the model of the base language. If we present only the differences it is possible to have utterances based on the approximative system's model.

x

The present tense is called by some linguists the fundamental tense[4] from which all the other tenses get their orientation, and its fundamental meaning is the structure of things logical, physical, psychological and essential[5].

Our analysis of the structure of the Romanian and English present will present verbal forms at the word level. In tagmemic analysis[6], a word level construction is defined as a construction which potentially consists of two or more tagmemes[7] at the word level, made up of morphemes.

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[3] Nevertheless we must mention that in teaching it is not necessary to mention these theoretical problems of structure which do not assist the student in the correct assimilation of structures.

[4] Edward Calver, apud Robert Allen, The Verb System of Present-day American English, The Hague, Paris-Mouton&Co, 1966, p.61

[5] ibid. p.61.

[6] Pike introduced the tagmemic model which uses a unity which incorporates both the function and the form.

Sapir showed that words can be *simple* and therefore consist of a single morpheme which, accordingly, do not have to be analysed at the word level; and *complex*, consisting of stem and affix(inflectional or derivational)[8].

One of Pike's students, Pickett, distinguishes constructions at word level which consist of a stem or root and an inflectional affix. The stem carries the basic meaning of the word but the affix adds something to the meaning of the stem[9]. Words which consist of more than one morpheme must therefore be analyzed into their constituent morphemes.

With reference to Romanian *Gramatica Academiei* shows that the *suffixes of the present* and the *personal inflections* are added to the *verb stem*.[10] Some linguists consider that the present tense in Romanian is formed from the *stem of the present tense* (which, in the case of some verbs of the 1st conjugation include the suffix *-ez*, and in the case of verbs of the 4th conjugation include the suffix *-esc, -ăsc*) and the *personal*

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[7] The grammatical units cannot be expressed - according to Pike - only in terms denoting functions S + P + O; nor only in terms denoting forms N + V + N; but it is absolutely necessary to express both the form and the function in the same unit as, for example, S:N + P:V + O:N which is read: a subject slot filled by a noun phrase, predicate slot filled by a verb phrase, and object slot filled by a noun phrase. In a tagmemic analysis the construction is viewed as a multiple relation. The tagmemic model contains a grammatical, lexical and phonological component.

[8] Sapir, apud Walter Cook, Introduction to Tagmemic Analysis, New York, 1969, p.118.

[9] Pickett,apud Walter Cook, op,cit.,p.117;Schleicher mentioned the same thing in the first half of the 19th century: the stem expresses the meaning and the affix expresses the relationship. Cf.Graur,Wald Scurtă istorie a lingvisticii,București,1965,p.48.

[10] *Gramatica limbii române*,vol.I.,Editură Academiei Republicii Socialiste România, ed.II, București, 1963,p.252.

inflections[11]. Valeria Guţu-Romalo states, "from an examination of the paradigm of the type *aflu*, *afli*, *află*, *aflăm*, *aflaţi*, *află*, there is a possibility of replacing with other morphematic elements the first member of the phonetic sequence in the inflections of the first and second person plural. This possibility justifies the segmentation of these inflections into two distinct morphematic units: *-ă- (-a-)* and *-m*, ...*ţi*[12]".

The inflectional characteristic of *-m* and *-ţi* is established beyond any doubt, but the quality of the morphematic unit that precedes these inflections is still debatable. The vowel which appears between the stem and the inflections for the first and second person plural was called the "characteristic vowel" or suffix, and so the forms A_4 and A_5 from the paradigm were defined as having the following structure: R +SA + d. Admitting this structure, Guţu-Romalo analyzes in the same way the forms A_1, A_2, A_3, and A_6 in which SA = Ø. She concludes that the paradigm of the present indicative tense is characterised by " a variable suffix which is realized as zero in some forms"[13].

In tagmemic terms, the structure of the present indicative tense of the Romanian verb has the following structure:

tv/iv = +Vnuc: tv/ivs + t:tm + ps:psm

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[11] Mircea Zdrenghea, *Limba română contemporană, Morfologia*, Cluj, 1970, p.191.
He indicates the following inflections:

	I	II	III		IV
sg.	-u, Ø	-	-	-	-
	-i, Ø	-	-	-	-
	-ă	-e	-e	-e	-ă
pl.	(-ă)m	(-e)m	(-e)m	(-i)m	(-î)m
	(-a)ţi	(-e)ţi	(-e)ţi	(-i)ţi	(-î)ţi
	-ă	-	-	-	-ă

[12] Valeria Guţu-Romalo, *Morfologie structurală a limbii română.* Editura Academiei, Bucureşti, 1968, p.149.

[13] Valeria Guţu-Romalo, *op.cit.*, p.150.

Read: a transitive or intransitive verb is composed of a verb nucleus slot filled by a transitive or intransitive verb stem, a tense slot filled by a tense marker, and a person slot filled by a person marker.

In this case the tense marker (tm) is almost always positively realised in the forms A_4 and A_5. In other forms the suffix is sometimes zero and sometimes positively realised. As far as the person marker (psm) is concerned, it is characterised by its great variety.

On the other hand, English presents only four inflectional affixes. Of these, the characteristic affix for the present tense has but three allomorphs /-z, -s, -iz/. They are phonologically conditioned and therefore do not require special attention. Three verbs have unimportant irregularities in the third person: do-does, have-has, say-says. Gleason says, "we may consider these cases as formed by three special allomorphs of Z_3:

/Z/ + /ə ← (uw)/
/Z/ + / $\emptyset$ ← (v)/
/Z/ + /e ← (ey)/[14]

or, "we may consider the changes as part of the stem, in which case each stem has two allomorphs: /duw do -/, /hav he/, /sey se-/"[15].

The inflectional suffix Z_3 is added to the third person, except the verb to be, which is placed in a special subclass and which has some additional forms, lacking in other verbs. Bloch considers that the base of the verb to be has the greatest number of morphemes.[16]

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[14] H.A.Gleason, An Introduction to Descriptive linguistics, New York, 1961, p.101.

[15] ibid. p.101.

[16] Bernard Bloch, "English Verb Inflection", in Readings in linguistics vol.I, M.Yoos ed.

Another subclass includes the verbs which show none of the verbal inflection, the inflection Z_3 included[17].

The structure of the present indicative tense presents two aspects:

1. the forms A_1, A_2, A_4; A_5, and A_6 in the paradigm have a simple structure: tv/iv = +Vnuc:tv/ivs.

Read: a transitive or intransitive verb consists of a verb nucleus slot filled by a transitive or intransitive verb stem

2. the form A_3 has the following structure: tv/iv = = +Vnuc:tv/ivs + t:tm

Read: a transitive or intransitive verb in the third person singular is composed of a verb nucleus slot filled by a transitive or intransitive verb stem and a tense slot filled by a tense marker.

The contrasting feature is so evident that it can be inductively assimilated. Informal observation suggests that the last-mentioned form (A_3) will cause difficulties not because of interference from the base language but as a consequence of interference from the approximative system.

After the assimilation of the structure tv/iv = +Vnuc:tv/ivs, the student will produce similar structures for the form A_3: he go, he sing, etc.

In our opinion the structure of the present tense is completely different. Since in Romanian we accept the fact that the structure R + SA + d, i.e. tv/iv = +Vnuc:tv/ivs + t:tm +ps:psm, is general for the verb in the present indicative tense, in English the structure tv/iv = +Vnuc:tv/ivs + t:tm, characteristic for the third person singular, must be generalized to the whole paradigm. In this case the tense marker is zero. As a consequence, the structure of the present would be: $tv/iv = + Vnuc:tv/ivs+t:tm$.

Analysing the two formulas obtained for Romanian and English

$$\begin{array}{l} \text{Rom}\rightarrow \\ \text{Eng}\rightarrow \end{array}\boxed{\begin{array}{l} tv/iv = +Vnuc:tv/ivs +t:tm \\ tv/iv = +Vnuc:tv/ivs + t:tm \end{array}} + ps:psm$$[18]

we notice that English does not have a person marker and due to interference from the base language one would predict utterances like: go for I go, and sings for He sings , etc. Informal observation which led us to these conclusions must obviously be supported by rigorous experimentation.

We consider that the error is generated by the fact that the use of a pronoun in English implies a shift to a higher level. In Romanian the pronoun is incorporated in the marker of person and number and therefore native speakers of Romanian should sense such markers in English, but the restraint of shifting from one level to another determines the omission of the pronoun in English. If in Romanian the analysis at the word level offers the structure: $tv/iv = +Vnuc:tv/ivs +t:tm + ps:psm$, in English at the sentence level the structure is:

$$tCl/iCl = +S:pn +P: \boxed{\begin{array}{l} tv/iv \\ tv/iv = +Vnuc:tv/ivs + t:tm \end{array}}$$

Read: a transitive or intransitive clause consists of a subject slot filled by a noun phrase and a predicate slot filled by a verb phrase.

The teacher should try to find the relationship between the two levels so that the student can shift from one level to the next one.

The necessity in English for the personal pronoun to precede the verb permits us to consider that in this case we have

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18. In this case the pronoun is incorporated in the number and person marker.

a special type of marker for person and number.

The compulsory use of a subject in English, unlike Romanian and certain other languages, is one of the essential features of the language. Joos in his work on the semantic analysis of the English verb points out that this is a "master rule of English grammar. The instances of unspoken subject are such as to confirm rather than weaken it: then the verb is obviously finite to begin with and the addressee infallibly reconstructs the subjects - which he wouldn't bother to do for a non-finite without subject"[19] Bloch shows that the verbs in English are used without any suffix in the present tense, but with a "genderless subject" and in some other functions the verb has an inflectional affix, *-s* in the third person with a "gender subject"[2o]. In his work *The Sentence and Its Parts*, Ralph Long goes further and points out that the English verb has an inflected characteristic for person and number, but he does not indicate anything but *-s*[21]. The verbs inflected for person and number reflect something characteristic about their subject, not about the verb, and it is the pronoun which has the force of indicating the first or second person, with visible effects on the verb. In a sentence like *John sings* the morpheme *-s* indicates the third person, but the third person really is John.

The necessity for the subject to be placed as near the verb as possible justifies our thinking that its function is far more complex than it seems at first sight. In colloquial English a question like *Who is there*? requires the answer

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[19] Martin Joos, *The English Verb*, Form and Meaning, The University of Wisconsin Press, 1968, p.56.

[2o] Bernard Bloch, op.cit., p.244.

[21] Ralph Long, *The Sentence and Its Parts*, A Grammar of Contemporary English, The University of Chicago Press,1969, p.18o.

It's me,[22] indicating that for the speaker me is the personal pronoun in the first person predicate nominative and not I which is felt as a marker for person and number.

As a matter of fact, comparing the Romanian structure at the word level-tv/iv = +Vnuc:tv/ivs + t:tm +ps:psm with the English structure at the sentence level, structures which satisfy the same semantic content, we notice that the subject in English has the same function as the person marker in Romanian and the rest of the structure is similar, a fact that justifies our analysing the English construction at the word level, too.

Rom tv/iv = + Vnuc:tv/ivs + t:tm + ps:psm

Eng tCl/iCl = +S:pn +P:tv/iv
tv/iv = +Vnuc:tv/ivs +t:tm

Accepting the fact that the personal pronoun indicates person and number, the representation of the structure of the English verb should include a marker of this category. The structure would be the following:

tv/iv = +ps:psm + Vnuc:tv/ivs + t:tm[23]

Read: the English transitive or intransitive verb consists of a person slot filled by a person marker, a verb nucleus slot filled by a transitive or intransitive verb stem, and a tense slot filled by a tense marker.

In this case we have the same constituent elements in the structure; the difference between English and Romanian lying only in the order of elements: Eng→tv/iv =+ps:psm +Vnuc:tv/ivs+t:tm
Rom→tv/iv =+Vnuc:tv/ivs+t:tm+ps:psm

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[22] Similarly, in French a question like Qui est là? requires the answer C'est moi, moi being felt as the personal pronoun nominative while je is considered as a marker for person and number.

[23] In the third person singular we have a broken morphemic segment he/she/it...s/es; whenever one part occurs the other also occurs. Modal verbs are exceptions.

If this opinion is accepted, we could avoid utterances like go for I go and sings for He sings. The teacher should present the English structure at the same level as the Romanian one as the content and the elements of the structure are similar.

The negative form of the verb implies an analysis at the phrase level. A phrase is defined as "a unity composed of two or more words which have not the character of a sentence and usually, but not always, satisfies functions at sentence level".[24]

The internal structure of the verb group is predictable; the elements in the string include modals and auxiliaries as well as negatives. The verb phrase is a construction with a verb as head and with various auxiliaries, negatives, and adverbs in the string. In the base language the structure is simpler and does not raise problems because the verb group implies only the head and a negation:

tv/iv = +neg:neg + H:tv/iv

tv/iv = +Vnuc:tv/ivs + t:tm +ps:psm

Read: the negative form of a transitive or intransitive verb is composed of a negation slot filled by a negation and a head slot filled by a verbal core.

In English the resulting negative transform of the affirmative construction is a construction which implies, in addition to the negation, an auxiliary verb:

tv/iv = +ps:psm + Vnuc:tv/ivs + t:tm

T-neg he goes

tv/iv = +Aux:aux + Neg:neg + H:tv/iv

Read: the negative transform is composed of an auxiliary slot filled by an auxiliary, a negation slot filled by a negation, and a head slot filled by a verbal core.

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[24] Walter Cook, op.cit., p.13o.

Let's compare the two structures:

Rom tv/iv = +Neg:neg + H:tv/iv
tv/iv = +Vnuc:tv/ivs +t:tm + ps:psm

Eng tv/iv = +ps:psm +Aux:aux + t:tm +Neg:neg +H:tv/iv

We see that in Romanian the negation is placed before the head which incorporates the tense and person marker, while in English the tense marker is attached to the auxiliary verb which precedes the negation. The contrast between the two structures in English and Romanian presented above, verified by informal observation, enables us to predict some mistakes which Romanians will make as a result of interferences from the base language in the process of assimilating the structure in English.

Interference might cause the omission of the auxiliary verb: I not go for I do not go, or He not sings for He does not sing. It is possible for these mistakes to be aggravated by the fact that the structure could be considered as functioning at the sentence level. The student is reluctant to make the shift from the phrase level to the sentence level as he does not understand the relationship between the two semantically similar structures functioning at two different levels.

While Romanian has a single structure for the verbs in the negative, English presents a totally different structure in the case of modals and auxiliaries:

Mo/Aux = +ps:psm + Vnuc:Mo/Aux +t:tm

T-neg ——— he can ———

Mo/Aux = +H:tv/iv +Neg:neg
tv/iv = +ps:psm +Vnuc:Mo/Auxs +t:tm

Read: the negative transform of an affirmative construction with a modal or auxiliary verb consists of a head slot filled by a verbal core and a negation slot filled by a negation.

This structure has the same elements as in the base language and interference may result in the omission of the pronoun and may produce incorrect word order: not must. However the similarity between the elements in the two languages determines a correct and rapid assimilation. After the assimilation of this structure the danger arises that due to interference from the approximative system the student may produce incorrect utterances of the type I go not for I do not go.

x

x x

The contrast between the interrogative structures of the two languages is a more difficult problem.

Romanian uses intonation as a signal for questions:

merge?

Q-v = +H:tv/iv - Into:233[25]

tv/iv= + Vnuc:tv/ivs +t:tm +ps:psm

Read: an interrogative verb form consists of a head slot filled by a verbal core and an intonation slot filled by a rising intonation.

The use of interrogative words is another way of marking the interrogative form: Cine merge? In this case the structure must be analyzed at a sentence level:

Q-tCl/iCl = +S:Q-pn + P:tv/iv - Into:231

Read: a question transitive or intransitive clause consists of a subject slot filled by an interrogative pronoun and a predicate slot filled by a verb phrase.

In English the interrogation is marked by a) intonation, b) the use of special markers for questions (do) and c) different internal structures. The interrogative words and the change of word order are markers in English. Analyzing the structure of Does he go? we notice the existence of an interrogative marker, the auxiliary verb to do:

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[25] We adopted the system of noting the intonation used by Walter Cook. Rising: 233; falling: 231; rising-falling 232.

Q-Sent = +QM:/do/ + Base: tCl/iCl - Into:233↗
tCl/iCl = +S:pn +P:tv/iv

Does he go?

Read: an interrogative sentence consists of a question marker slot filled by the auxiliary verb to do, a base slot filled by a transitive or intransitive clause and an intonation slot filled by a rising intonation.

The difficulty in using this form in English comes from the fact that it also implies a change at the sentence level and, consequently, the marker of the interrogative construction do can according to the model of the base language, be omitted: he goes? for Does he go. If this structure is analysed at the phrase level then the constituent elements are the following:

Q-VG = +QM:/do/ +t:tm +ps:psm +H:tv/iv -Into:233↗
Does he go?

Read: an interrogative verb phrase is comp[illegible] of a question marker slot filled by the auxiliary verb to do, a tense slot filled by a tense marker, a person slot filled by a person marker, a head slot filled by a verbal core, and an intonation slot filled by a rising intonation.

This analysis also implies a change at a level other than the level at which the structure in the base language is analysed and for this reason the possibly faulty utterances are going to be modelled on the structure of the base language:

Rom Q-v = +H:tv/iv - Into:233↗

Eng Q-VG= +QM:/do/ +t:tm + ps:psm +H:tv/iv- Into:233↗

In the case of a certain number of interrogative words the structure must be analysed at the sentence level: Cine merge? Who goes?

Rom Q-Cl = +S:Q-pn + P:tv/iv - Into: 233↘

Eng Q-Cl = +S:Q-pn + P:tv/iv - Into: 233↘

Since the structural elements are similar in both languages, as is the order of elements in the structure, there is a positive transfer and the structure of the target language is assimilated correctly.

Change in word order is used in English as an interrogation marker. The auxiliary or modal verb is placed before the subject:

Q-Cl = +Aux:aux +S:pn - Into : 233↗/231↘

Q-Cl = +Mo:mo +S:pn - Into: 233↗/231↘

Since in the base language the same kind of structure exists for all verbs, interference from the base language can lead to interrogative utterance such as I can? in which the interrogation marker is intonation only. Stylistics apart, this is not correct in English, where, in addition to intonation, the order of the structural elements is also used as a signal.

The correct internalisation of this structure can generate other mistakes modelled this time on the approximative system: Models like Can I? lead to structures like Sing I?

THE ROMANIAN "IMPERFECT" AND ITS ENGLISH EQUIVALENTS

by Ioan Preda and Domnica Spăriosu

1. At the outset, mention must be made of two basic differences between the Romanian and the English verb systems that are relevant to the present discussion:

a) Romanian, unlike English, verbs do not have specialised forms indicating the "continuous", or "progressive", aspect of the action as opposed to its "noncontinuous", or "indefinite" character, in Romanian this distinction resulting from the immediate or the broader context. In other words, what in Romanian appears as a semnatic feature dependent on the context, in English is realized as a distinct aspect form. Consequently, the Romanian learner of English always has to choose between the two forms of each English tense he wants to employ, which of course implies a knowledge of the restrictions on their use in various contexts and with various subcategories of verbs.

(1 a)	Rareori urmăresc un film la televizor.	I seldom watch a film on television.
(1 b)	Urmăresc un film la televizor.	I am watching a film on television.
(2 a)	Rareori urmăream vreun film la televizor.	I seldom watched a film on television.
(2 b)	Urmăream un film la televizor.	I was watching a film on television.

b) The Romanian "perfect compus" and "mai mult ca perfect", in contradistinction to the English present perfect and past perfect, always express a completed action and therefore cannot, like the latter, be used to indicate an action that, having begun at a point of time in the past, is still going on at the time of speaking and was, respectively, still going on at that time in the past. In Romanian, such an action is rendered by means of the "present" and the "imperfect" of the indicative mood, in conjunction with the same types of time indicators as in English.

(3 a)	Am locuit acolo un an întreg.	I lived there(for) a whole year.
(3 b)	Locuisem acolo un an întreg în timpul studenţiei.	I had lived there (for) a whole year in my student days.
(4 a)	Locuiesc aici din 1950.	I have lived here since 1950.
(4 b)	Te aştept de la ora nouă.	I have been waiting for you since nine o'clock.
(4 c)	Locuisem acolo din 1950.	I had lived there since 1950.
(4 d)	Il aşteptam de la ora nouă.	I had been waiting for him since nine o'clock.

In the negative form, however, the "perfect compus" and the "mai mult ca perfect" are used, with such time expressions, exactly as the present perfect and the past perfect are in English.

(5 a)	N-am primit de mult veşti de la el.	I haven't heard from him for a long time.
(5 b)	Nu primisem de mult veşti de la el.	I had not heard from him for a long time.

From what has been said, it follows that the rendering of such Romanian tenses as the "present" and the "imperfect" of the indicative mood in English involves for the Romanian learner a choice not just between two, but between four, English tense forms, which greatly increases the number of selectional rules he must master.

(6 a)	lucrez	I work

I am working
I have worked
I have been working
(6 b) lucram I worked
I was working
I had worked
I had been working

These two basic differences account for the considerable difficulties with which Romanian learners meet and the many characteristic mistakes they make in their rendering of the Romanian "present", "imperfect", or "perfect" in English and in their use of the English perfect tenses. The following examples will illustrate some of the most frequent mistakes:

(7)	Nu spui adevărul.	You don't tell the truth.
(8)	Cînd l-am cunoscut lucra la un laborator.	*When I first met him he worked in a laboratory.
(9)	De cînd nu l-ai mai văzut?	*Since when haven't you seen him?
(1o)	De cînd nu mai fumezi?	*How long don't you smoke?
(11)	Maria vorbeşte la telefon de o oră.	*Mary is speaking on the telephone for an hour.
(12)	Asteptam acolo de la zece dimineaţa.	*We were waiting there since ten a.m.

Add to this the fact that a tense like the "imperfect" of the indicative mood may also be used as an alternative to the "condiţional trecut",

(13)	Dacă mă intrebai îţi spuneam.	I'd have told you if you had asked me.

and the pattern of its correspondences in English will appear in all its complexity.

2. In view of this complexity, it is clear that a con-

trastive study of Romanian and English tenses with English as the target language will have to specify all the relationships obtaining between them in all the relevant contexts, as well as the rules for the selection of the English equivalent of every meaning of a Romanian tense form. Current descriptions of the meanings, or uses, of tenses in grammars of Romanian, however, do not afford a sufficient basis for a contrastive analysis, because they only record what is relevant for the native speaker of Romanian[1]. Yet a number of meanings which, for this very reason, are not mentioned in such grammar books, acquire particular relevance in a contrastive study. Take for example the "imperfect" in the following sentence:

(14) Petre *învăţa* limba engleză de patru ani. Peter *had been learning* English for four years.

No textbook will record this meaning of the tense as distinct say from..

(15) Petre *învăţa* limba engleză. Peter *was learning* English.

From the point of view of a contrastive study of the "imperfect" and of its English equivalents, the meaning of *învăţa* in (14) is clearly important, as the presence of the time indicator *de patru ani* (for four years) ascribes to the verb features that, unlike in (15), require the selection in English of *Past + have + ed + be + ing*. A restatement of the meanings of the Romanian tense under consideration from this point of view appears therefore indispensable.

3. The specific conditions in which each English equivalent of the Romanian "imperfect" is selected may be best described in terms of distinctive features arising from the inner and the outer realization of this verb form. Like any other tense, the

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[1] Cf. *Gramatica limbii române*, ediţia a II-a, Editura Academiei Republicii Socialiste România, Bucureşti, 1966, Vol.II,pp.

"imperfect", too, evinces two groups of such features:

a) Inherent features carried by its characteristic morphological markers and defining its basic meaning and function as a tense of the indicative mood:

$$\begin{bmatrix} +\text{Indicative} \\ -\text{Present} \\ -\text{Perfect} \end{bmatrix}$$

This distinctive meaning and function will come out more clearly when contrasted with those of the "perfect":

"Imperfect"	"Perfect"
$\begin{bmatrix} +\text{Indicative} \\ -\text{Present} \\ -\text{Perfect} \end{bmatrix}$	$\begin{bmatrix} +\text{Indicative} \\ -\text{Present} \\ +\text{Perfect} \end{bmatrix}$

Inflectional suffixes and other formal markers apart, the difference between the two tenses is clearly one of aspect, of "incompletion" as against "completion". Basically, the "imperfect" expresses an action which began at some point in the past and continued for some time after the moment or period indicated or implied by the context, its lower and upper limits being unknown and unimportant, save in some of its uses. Diagrammatically such an action may be shown thus:

Past
Present
x

The straight segment of the line represents the "general time relevance" of the action, which may vary from an indefinite period (16) to a point in time (17):

(16)	In timp ce mîncam orchestra cînta.	While we ate, the orchestra was playing.
(17)	Cînd m-am întors acasă, Petre spăla mașina.	When I returned home, Peter was washing the car.

By contrast, an action in the "perfect" is always completed(18):

(18) Am plecat intr-o asemenea grabă că am uitat să încui ușa. I left in such a hurry that I forgot to lock the door.

The "imperfect" is, therefore, opposed to the "perfect" in the same way as the simple past is to the past continuous in English. The opposition holds good, however, only in relation of the "perfect" as a narrative past. For the Romanian "perfect" has a double nature. On the one hand, it is a past tense used to express completed actions in the past and has the feature (-Present Time Relevance) (19), (2o). On the other hand, it is, like the English present perfect, a tense indicating that the completed action is connected in some way with the present and consequently acquires the feature (+Present Time Relevance) (21),(22).

(19) Unde ai fost aseară? Where were you last night?
(2o) Trenul a plecat acum un sfert de oră. The train left a quarter of an hour ago.
(21) Unde ai fost? Where have you been?
(22) Trenul n-a plecat încă. The train has not left yet.

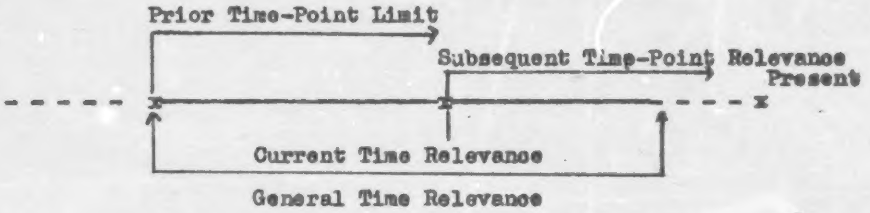
b) Semantic features prescribed by context-sensitive selectional rules. These features arise from a temporal frame established either by broader context (23) or by means of an adverbial of time, whether a phrase (24) or a clause (25):

(23) Am sosit la București spre seară. Vremea era frumoasă și pe străzi lumea se plimba agale. I arrived in Bucharest towards the evening. The weather was fine and people were strolling in the streets.
(24) La ora aceea lumea se îndrepta grăbită spre lucru. At that time of the day people were rushing to work.
(25) Cînd am ajuns la București, ploua. When we arrived in Bucharest, it was raining.

This second group of features includes:

Current Time Relevance
Prior Time-Point Limit
Subsequent Time -Point Relevance
Progress
Ability
Iterration
Condition
Option

The time implications of the "imperfect" might be expressed by the following diagram:



The semantic features proscribed by context-sensitive rules combine, generally in pairs, with the distinctive inherent features of the "imperfect" (- Completion) to produce a varied range of meanings on the correct understanding of which, as of those of the English past tenses, by the Romanian learner, depends his correct selection of the English equivalent of this tense in each given context.

Here are, then, in the light of the foregoing considerations, the meanings of the "imperfect" in current Romanian and the English tense forms corresponding to them. For brevity's sake, in defining these meanings, only one inherent feature of the "imperfect" - (-Perfect) - which distinguishes it from the other past tenses of the Romanian verb, - will be mentioned alongside the features of the b) type that make up each meaning.

4. An action in progress at a certain point in the past.

FEATURES	ENGLISH EQUIVALENT
- Perfect + Current Time Relevance + Progress	Past+ be + ing

TIME INDICATOR: an adverb or adverbial phrase expressing a point of time:

atunci (then), tocmai (just), in clipa aceea (at the/ that moment), la ora zece (at ten o'clock) etc.; an adverbial clause (of time, of comparison etc.)

(26)	Petre tocmai cina.	Peter was just having dinner.
(27)	In momentul acela vorbeam cu cineva la telefon.	I was speaking with someone on the phone at the moment.
(28)	Făceam baie cind ai telefonat.	I was having a bath when you phoned.
(29)	M-am tăiat la deget in timp ce curătam cartofi.	I cut my finger while I was peeling potatoes.

The selection of just Past instead of Past + be + ing in English in (27), (28) and (29) is a frequent mistake with Romanian learners of the language.

5. An action, state, or quality which is relevant to a point in the past.

FEATURES	ENGLISH EQUIVALENT
- Perfect + Current Time Relevance	Past + (can)

TIME INDICATOR: as in 3

(30) Cunoşteam foarte bine locul. I knew the place very well.

(31)	Pe atunci ferma aparținea unui unchi al său.	At that time the farm belonged to an uncle of his.
(32)	Cînd l-am văzut, după cîteva zile, arăta mai bine.	When I saw him, after a few days, he looked better.
(33)	Nu vedeam nimic din cauza ceții.	We couldn't see anything because of the fog.
(34)	Ferestrele de la camera mea dădeau spre grădină.	The windows of my room faced the garden.
(35)	Aleea ducea la un eleșteu.	The walk led to a pond.
(36)	Cuțitul tăia ca un brici.	The knife cut like a razor.

To render this meaning of the "imperfect" in English correctly Romanian learners must obviously know the restrictions on the use of the English continuous aspect in great detail, to which end a much stricter subcategorisation of English verbs in point of aspect is needed than the one currently met with in works on this subject.

There is a particular instance of this use of the "imperfect" that must be recorded here. A number of verbs such as a deschide (to open), a ieși (to come out), a porni (to start), a scrie (to write) etc., when associated with a noun having the feature (-Animate) in the NP of S, may express failure of the thing designated by N to work properly. In this case, the English equivalent of the "imperfect" will be Tneg-Past + Will:

(37)	Pata nu ieșea.	The stain wouldn't come out.
(38)	Motorul nu pornea. Probabil că mașina nu mai avea benzină.	The engine wouldn't start. The car had probably run short of petrol.

The choice of Tneg-Past here by Romanian learners, with the inevitable change in the character of the action in English, is quite frequent:

(39) Pata *nu ieşea*. (x)[1] The stain didn't come out.

Romanian too may have the modal *a vroi* inserted as *will* is in English, but then the main verb must be put in the "conjunctiv prezent" (present subjunctive):

(40) Uşa *nu vroia să se deschidă*. The door *wouldn't open*.

6. Past ability.

FEATURES	*ENGLISH EQUIVALENT*
[– Perfect + Ability]	Past

TIME INDICATOR: the broader context.

(41) Cei doi tineri *vorbeau* curent englezeşte. The two young men *spoke* English fluently.

(42) Petre *înota* ca un peşte. Peter *swam* like a fish.

7. A repeated past action.

FEATURES	*ENGLISH EQUIVALENT*
[– Perfect + Iterration]	a) past b) Past + will c) Past + use + to

TIME INDICATOR: frequency adverbs and adverbial phrases like *adesea* (often), *mereu* (again and again), *frecvent* (frequently), *totdeauna* (always), *niciodată* (never), *rareori* (seldom, rarely), *tot timpul* (constantly), *de fiecare dată* (every time), *de obicei*. (usually) etc.; adverbial clauses of frequency; the broader context.

The feature (Iterration) is used here in a broad sense that includes occasionally repeated actions as well as habits.

A more detailed description of this meaning of the "imperfect" will have to specify the restrictions on the use of its three English equivalents, as they are not always interchangeable.

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[1] (x) is used here to mark an English sentence that is grammatical, but is not the equivalent of the one in Romanian.

(43)	Il vedeam in fiecare zi.	I saw him every day.
(44)	Trecea intotdeauna pe la noi în drum spre casă.	He always called on us on his way home.
(45)	De obicei mă sculam mai devreme decît ceilalţi.	I usually got up earlier than the others.
(46)	Cînd mă uitam la copil, acesta zîmbea.	When I looked at the child he smiled.
(47)	Duminica lua masa de prînz la părinţi.	On Sundays he used to have lunch with his parents.
(44)	Era intotdeauna de acord cu mine.	He always used to agree with me.
(45)	Stătea ore în şir în balcon şi se uita la mare.	He would sit in the balcony for hours and (would) look at the sea.
(46)	Vara, cînd era frumos, cinam pe terasă.	In summer, when it was fine, we would have dinner on the terrace.

NOTE: Repeated actions in a period of time now terminated are expressed in Romanian by means of the "perfect".

(47)	Luna trecută am fost cel putin o dată pe săptămînă la spital ca să-l văd.	Last month I went at least once a week to the hospital to see him.

8. An action which, having begun before a certain point in the past, was still continuing at that point.

FEATURES	ENGLISH EQUIVALENT
- Perfect + Current Time Relevance + Progress + Prior Time-Point Limit	a) Past + have + ed + be+ing b) Past + have + ed

TIME INDICATOR: adverbial phrases of time such as de două zile (for two days), de anul trecut (since last year);

(48) Locuiam acolo de mai mulţi ani. — a) I had been living there for several years.
b) I had lived there for several years.

(49) Petre învăţă limba engleză de cîteva luni. — a) Peter had been learning English for some months past.
b) Peter had learned English for some months past.

(50) Aşteptam acolo de la ora zece dimineaţa. — I had been waiting there since 10 a.m.

(51) Petre purta ochelari de cînd era copil. — Peter had been wearning glasses since he was a child.

The fact that in English such a past action is expressed by a tense form having the feature (perfect aspect), which in the minds of Romanian learners of the language is, by analogy with Romanian, always associated with the idea of "complication", accounts for the typical mistake they make of selecting Past (+ be + ing instead of Past + have + ed (+ be + ing).

(52) La Braşov ningea de cîteva zile. — * It was snowing for some days in Braşov.
* It snowed for some days in Braşov

Underlying these mistakes is, undoubtedly, an analogy with sentences like (53), in which the "imperfect" has the features (+ Current Time Relevance + Progress) and is therefore rendered in English by Past + be + ing.

(53) La Braşov ningea. — It was snowing in Braşov.

as well as with an English sentence such as (54) which, being so much like the Romanian (52) in point of structure, appears to Romanian learners to be identical with it in meaning, though, in fact, the Romanian equivalent of the past tense in it is the "perfect", not the "imperfect".

(54)	It snowed for three days in Brașov.	La Brașov a nins trei sile. La Brașov ningea de trei sile.

But there is also another reason, namely the twofold meaning of the English past perfect used with for. On the one hand, it may indicate a completed action, which in Romanian will be rendered by the "mai mult ca perfect".

(55)	I had lived there for several years and then had moved to Brașov	Locuisem acolo timp de mai multi ani, iar apoi mă mutasem la Brașov.

On the other hand, it may express an action which began in the past and was still continuing at a later point of time in the past, in which case its Romanian equivalent, as has been seen, is the "imperfect":

(56)	I had lived there for several years and knew practically everybody.	Locuiam acolo de mai multi ani și cunoșteam practic pe toată lumea.

9. An action, state or quality which began before a certain point in the past and is relevant to that point.

FEATURES	ENGLISH EQUIVALENT
- Perfect + Current Time Relevance + Prior Time-Point Limit	Past + have + ed

TIME INDICATOR: as in 8

(57) Erau căsătoriţi de cinci ani cînd i-am cunoscut.	They had been married for five years when I met them.
(58) Postul era liber de cîteva săptămîni.	The position had been vacant for some weeks past.
(59) Ii cunoşteam pe amîndoi din copilărie.	I had known them both since childhood.

1o. A future action in the past.

FEATURES	ENGLISH EQUIVALENT
[- Perfect + Subsequent Time-Point Relevance]	Past + be + ing

TIME INDICATOR: an adverbial phrase of definite future time.

When the "imperfect" is used in this sense to express a definite arrangement in a near future in the past, the time of the action is usually mentioned.

(6o) Trebuia să ne grăbim, fiindcă trenul pleca peste cîteva minute.	We had to make haste, as the train was leaving in a few minutes.
(61) Petre venea să mă ia la şase, aşa că aveam timp să termin scrisoarea şi s-o expediez.	Peter was calling for me at six, so that I still had time to finish the letter and post it.

11. The "imperfect" is frequently used as an alternative to the "condiţional trecut" in independent clauses, as well as in both the main clause and the adverbial clause of condition.

FEATURES	ENGLISH EQUIVALENT
[- Perfect + Condition]	a) Past + M + have + ed (in independent clauses and in the main clause of a conditional sentence).

		b) Past + have + ed (in the adverbial clause of condition).
(62)	In locul tău, eu îi luam şi pe copii.	In your place, I should have also taken the children.
(63)	Dacă te grăbeai puţin, nu întîrziam.	If you had hurried a little we shouldn't have been late.

The "imperfect" appears to be more frequently used in spoken Romanian than the "conditional trecut" which is, however, preferred in certain functional styles.

Romanian learners of English often tend to relate the "imperfect" in such sentences to the English past tense, especially in the subordinate clause of condition. Hence such ungrammatical English renderings as:

(64)	Dacă îmi spuneai dinainte îţi luam şi ţie un bilet.	*If you told me before hand I should have booked a ticket for you too.
(65)	Dacă ştiam că eşti ocupat nu te deranjam.	*If I knew that you are busy I shouldn't have disturbed you.

SOME THEORETICAL AND METHODOLOGICAL OBSERVATIONS ON ESTABLISHING SEMANTIC GRAMMATICAL EQUIVALENCES OF MODAL VERB PHRASES IN ENGLISH AND ROMANIAN

by E.Bâră

The major functions of the auxiliaries in the English verb grammar, their high frequency and their semantic indispensability in natural conversation have important implications for the teaching of English as a foreign language, for the teaching of foreign languages to native-speakers of English, and also in the activity of translation and interpretation from one language into another. Professional experience in these fields has revealed that, whenever English is one of the languages involved, both the grammar and the semantics of the auxiliaries will be serious teaching/learning problems.

When English is the foreign language taught, the early introduction of the patterns of negation, interrogation, emphasis and substitution is very important; and these patterns simply the knowledge of the remarkable roles of the auxiliaries, both primary and modal, which may be in conflict with the learner's native-language habits. Besides these grammatical considerations, the early introduction of the auxiliaries, particularly of the modals, is demanded by practical pedagogical considerations, by the need to avoid dullness, banality, artificiality in the classroom practice as well as in the construction of teaching materials.

It might seem less urgent to take the auxiliaries, into consideration for English-speaking learners of a foreign language. Yet, such learners have deeply rooted grammatical habits of signalling the structural meanings of negation, interrogation, emphasis, substitution by means of a small repertory of auxiliaries, to say nothing of the fact that they will simply not feel natural in their conversation if they are not able to make use of meanings such as those expressed by the modal auxiliaries

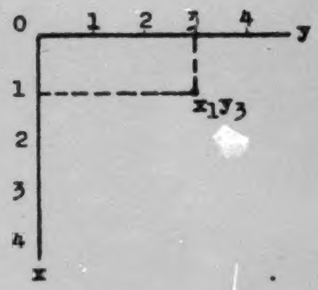
For these learners, therefore, any foreign language structure signaling these indispensable meanings by different means than their mother tongue will undoubtedly be a learning problem. Hence, the need for early intensive practice of the different grammatical patterns in conflict with native-language habits.

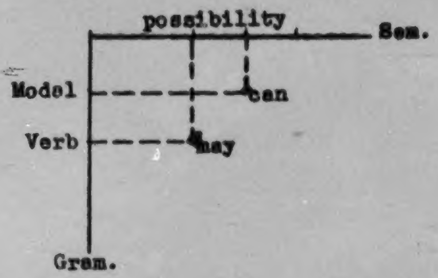
Consequently, the contrastive analysis of the modal verb phrases in the learner's native language and in the target language is essential for revealing the similarities and differences for the prediction and estimation of the degree of difficulty of the possible pitfalls, with a view to orientating the teaching/learning process and the construction of materials away from the pitfalls.

The present paper is an attempt to review some theoretical and methodological prerequisites for the contrastive analysis of the modal verb phrases in English and Romanian, with a view to establishing semantic grammatical equivalences. English is the base language or language A (L_A) and Romanian the target language or language B (L_B); the surface structures of the modal verb phrases under discussion will be considered.

The contrastive analysis implies, firstly, a clearer and more precise re-definition of the concept of modality, secondly, a re-delimitation, on the basis of their grammatical and semantic behaviour, of the verbs to be included within the subclass of modal auxiliaries in L_A ; thirdly, an inventory of the modal verb phrases. The term modal verb phrase is used here to define any verb phrase having a modal auxiliary in initial position.

For any speech item to be a language form, it must be identified by its position on two axes: a vertical one, the grammatical form axis, and a horizontal one, the semantic category axis; in other words, any speech item must be defined by both its grammar and its semantics.





In view of this consideration, the modal verb phrases will have to be described and analysed on two co-ordinates: one of the grammatical form and one of the category of semantic notionality.

In his work " Syntax and Semantics of the English Verb Phrase", speaking about automatic translations from one language into another, Michael Grady points out that the cause of most bad translation, of the failure to render nuances and overtones, is the fact that grammatical equivalence is programmed, for the most part, rather than semantic equivalence. He demonstrates that if one wishes to express a notional concept in one language one must necessarily use the corresponding grammatical form, and that by using a particular grammatical form one expresses a specific type of semantic concept. If a speech form is defined by both its grammar and its semantics, and if one implies the other, it follows then that what must be translated form one language into another is semantics rather than grammar.

Thus, to translate from L_A into L_B, a grammatical structure in L_A is coded as to its semantic component which is then matched with the equivalent semantic component in L_B, which in its turn automatically selects the correct grammatical form in L_B.

Grady proposes a theoretical mechanism of translation which he calls "The Universal Semantic Translator Arc", in which he suggests that the semantic systems of the two languages should be compared for equivalence, on the basis of a universal semantic concept. His schematic formula is:

$$\text{Phrase } GL_1 \longleftrightarrow \text{Phrase } SL_1 \longleftrightarrow_x S^u \longleftrightarrow \text{Phrase } SL_2 \longleftrightarrow \text{Phrase } GL_2$$

We think that a model similar to the theoretical mechanism proposed by Grady for translation could be adopted for the contrastive analysis of the modal verb phrases in English and Romanian; namely, a modal verb phrase in L_A should be analysed in point of grammatical form and semantic component; then, on the basis of a semantic concept common to both languages, the nearest semantic equivalent in L_B should be determined (the one that can convey the most part of the meaning carried by the grammatical form in L_A), which will automatically select the correct grammatical form in L_B. The schematic formula is

$$VPGrL_A \longleftrightarrow VPSL_A \longleftrightarrow CSOnpt \longleftrightarrow VPSL_B \longleftrightarrow VPGrL_B$$

According to this model, the contrastive analysis will have to begin with the description of the modal verb phrases in L_A on two co-ordinates: one of the grammatical component and one of the semantic component. For the description of the grammatical component, the present work suggests a modified version of the grammatical component, the present work suggests a modified version of the formal system proposed by Twaddell in his study "The English Verb Auxiliaries". The system suggested here is based on five grammatical markers as against four proposed by Twaddell; these are conventionally called elements of "modification" as they "modify" (limit, focus, extend) the potential semantic content of the lexical verb in the verb phrase. The five modifying signals are: I modal

II past

III have + en (perfect)

IV be + ing (continous)

V be + en (passive)

These five modifications are potentially co-occurrent, in all possible combinations, but in practical situations constructions with four or five modifications are not frequent.

Admitting, therefore, that the five grammatical markers are just "modifiers", the meaning of a certain modal verb phrase will be described as signalling the semantic content of the lexical verb modified by the semantic content of all the grammatical markers present.

The analyst therefore, will have to focus his attention on the semantics of the five elements of modification.

As far as the semantics of the modal modification is concerned, for every modal auxiliary he will have to determine first the degree of modality (see M.Ehrman - The meanings of the Modals in Present Day American English), or even the absence of any modality as seems to be the case with some occurrences of certain modal auxiliaries (see J.Boyd and J.P.Thorne - Semantics of Modal Verbs). Further, the semantic analysis will have to identify for each modal: 1) the primary (basic) meaning, namely the most general meaning present in all occurrences of the modal and which can be defined as a semantic common denominator; 2) the secondary meanings (overtone)of *can* implies the ability or capacity of the subject of the modal verb phrase, in other words, there is no deficiency in the subject to prevent the predication.

Another secondary meaning of *can* has an implication of permission, namely, there is nothing in the power of the speaker to present the predication.

In addition, some of the meanings refer to the conditions, the circumstances under which the predication occurs, while others to the occurrence itself of the predication, that is if it happens or not and how. The analyst therefore, will have to distinguish between the "circumstantial" and the "occurrential", dimentions of a meaning.

For example, the sentence

She can write with her left hand if she practises for an hour T.

illustrates the "circumstantial" *can* while the sentence.

She can be so catty

illustrates the "occurrential" *can*.

The semantic analysis of the modals will have to take into account still another dimension, namely, the *function* of a meaning; for example, the modal auxiliary *can* associated with the hypothetical past tense marker (*could*) is often used to express politeness, deference as in

Could you tell me the way to the British Museum?

or reproach as in

You could have asked me to your party.

However, politeness, deference, reproach are not meanings but *functions*, the meaning of the past tense marking being still no more than unreality here.

The function dimension could also include the connotations and stylistic implications of the modals. For instance, the connotation of superior social status on the part of the granter of the permission which the "permissive" *may* carries, or the preference for the use of *can*, *could* (instead of *may*, *might*) in a less formal style. Along the same line, the analysis will also have to identify the *time function* of the modals; for example, the modal *will* does not always express time relations but when it does it has time function which may be time-neutral as in

There always is a limited number of students who will spend the time and effort to acquire knowledge.

or time-future as in

Don't worry, dear, my application will be accepted all right.

Starting from the identification of the time function of the modals, the necessity must be pointed out that the modals should be analysed in a context as contextual aspects may influence the meaning. For example, the meaning of *will* is partly dependent on its context conditioned time function: a context of general or abstract statement means a time neutral function of *will*, while a concrete context referring to a single, specific and unique predication determines a future time function. Moreover, the context may act as disambiguator in some cases; for example, *could* is void of any time signalling function and the time reference is made clear by the context,

She could cook *when she was sit* (past)

His car could pick you up *at ten tomorrow morning*(future)

Another element that the analysis must consider is *negation*. One of the characteristics of the auxiliaries is that they may be negated directly by *not* or *n't*. The negation may, however, be *immediate* (a term borrowed by Ehrman from Nelson Francis) namely to refer to the modal auxiliary and not to the rest of the predication, or *eventual* (a term borrowed from M. Joos) that is to refer to the rest of the predication.

The sentence

Here is a list of what a prisoner may or may not do.

You can't come in here without knocking.

illustrate the immediate negation while the sentence

He may not get there in time.

and

You can just not go

illustrate the eventual negation.

Notice how the behaviour of negation with *may* reflects a separation between, the permissive *may* and the other meanings; similar finalings are very likely with other modals.

The semantics of the modifying element II, namely of the past marker; when a modal auxiliary associates with the *past marker*, the latter adds to the meaning of the modal two types of non-actuality, of remoteness: 1) remoteness (earlierness) in time from the moment of the utterance or of a point of reference in a narrative (and this means past time) or 2) remoteness from the reality immediately perceptible at the moment of the utterance (and this means hypothesis). All verb forms expressing remoteness from the immediately perceptible reality are hypothetic and of these some are marked by a special type of hypothesis, namely contrary - to-fact.

Examples:

He knocked on our door and asked if there was anything he could do for us (past time marker)

His car could pick you up at your office. Does it suit you? (hypothetic).

If looks could kill, he would have been dead (contrary-to fact).

Further, the semantics of modification III (have + n) of the marker traditionally called perfect aspect or phase, will have to be defined; according to Twaddell, this modifying element explicitly links an earlier event or state with the present situation signalling therefore a current relevance of earlier events. But it seems that, when associated with a modal auxiliary, besides adding the meaning of current relevance, this marker acts as a dissambiguator, permitting a past-marked modal to carry only hypothesis, rather than be ambiguous for past time, hypothesis or both.

For example in

He might have had an accident.

might does not indicate past time, it being only hypothetic or contrary - to-fact.

The modifying marker IV (be+ing), traditionally referred to as continuous or progressive aspect, is very sensitive to the semantics of the lexical verb in the verb phrase. Its grammatical meaning has been defined by Twaddell as limited duration.

There are semantic classes of lexical verbs which occur very seldom or never with the be+ing marker and which will not be met, therefore, in the modal verb phrases either. Moreover, there are cases when with one of the meanings a modal may associate with the limited duration marker, while with another it cannot. And it is these cases that will have to be identified.

For example, the permissive may cannot occur with the being marker, whereas when may means possibility it can.

His mother says he may go there now (permission)

He may be going there now (possibility)

The traditional semantic characterisation of the modifying marker V (be-en), passive, is fairly adequate: the subject referent undergoes the action or its effect. Here again there are many lexical verbs which do not occur in passive constructions and meanings of the modals which cannot associate with the passive marker; the analysis will have to reveal these cases.

The semantics of a modal verb phrase will finally be described on the basis of the semantic content of the lexical verb modified by the semantic content of all the modifying markers present as well as the context.

According to the model of analysis proposed, once the grammatical and semantic description of the modal verb phrase in L_A has been achieved, on the basis of a common semantic concept, the nearest semantic equivalent in L_B will have to be determined, which will automatically select the most adequate grammatical form.

The analysis will have to provide then a comprehensive semantic and grammatical description of the modal verb phrase in L_B. Thus, the analysis could ensure a comparison of both forms and meanings as well as establish semantic rather than grammatical equivalences.

We presume that a contrastive analysis on the principles presented in this paper might be useful for a higher efficiency in the process of teaching /learning the modal verb phrases in both languages, in the work of translation and interpretation, and in the construction of teaching materials in the two languages as well.

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ATTRIBUTIVE RELATIVE CLAUSES INTRODUCED BY THE RELATIVE PRONOUNS *CINE* AND *CARE* IN ROMANIAN AND *WHO* AND *WHICH* IN ENGLISH

by Aurel Trofin

In both Romanian and English, the attributive relative clauses function as a noun modifier[1]. The name of this subordinate clause differs, however, from author to author. Gramatica Academiei calls it an *attribute clause* as it has the function of an attribute of a noun or noun substitute in the main clause. Many authors of English grammars[2] call it an *adjective clause*. The majority of grammarians call it a *relative clause* as it is linked to the main clause by a relative pronoun or a relative adverb. We consider that the name *attributive relative clause*[3] is the most suitable for our work.

The attributive relative clause is an essential part of the whole sentence. The restrictive relative clause qualifies the preceding noun in such a way as to distinguish it from other nouns of the same class. Such a clause is essential for the clear understanding of the noun[4]. For this reason, it is never separated from its antecedent by a comma[5]

In both languages, attributive relative clauses are introduced by relative pronouns or relative adverbs. The relative pronouns have a triple function:[6] (1) they are proxies for nouns and pronouns and therefore perform functions within their own clauses that have been performed by the nouns or pronouns that they supplant (i.e. of subject, direct object, etc.); (2) they refer to antecedents outside their own clause, usually to identifiable nouns, nominal phrases or clauses; and (3) they signal the subordination of the clauses in which they appear to some unit outside their clauses. It is the relative clause that is dependent upon the antecedent not the relative pronoun itself; for the relative pronoun merely signals the dependency.

In both languages, the relative pronoun agrees with its antecedent in: person, number, and gender, but not in case[7]. (Note: Substituting a noun, which by definition is replaced by a pronoun in the third person, the relative pronoun, too, is in the third person. There are cases, however, when, although the relative pronoun retains its form, its semantic value is changed; that is, it becomes a second person substitute. This is clearly proved by its agreement with the verb:

Tu, care mă minţi mereu, eşti mai frumoasă.

Thou *(who)* art more lovely and more temperate dost not love me.

Thou *who* art in Heaven . . .)

The form of the relative pronoun depends on its syntactical function (as far as the case form is concerned) while its agreement in gender and number depends on the noun for which it is used as a substitute[8].

The most used relative pronoun in Romanian is *care*. It is used for both beings and things and is also used for the obsolete relative pronoun *ce*[9]. Characteristic of *care* is its ability to immediately follow or precede a noun[10].

According to its function in the sentence, *care* is used in different cases:

Fratele meu, *care* mă purta în braţe, a plecat la facultate.

A deschis o uşă *prin care* se vedea o privelişte ca de basm.

Mi-a dat un sfat *căruia* i-am ghicit resortul interior.

The relative pronoun *care* takes the gender and number of the noun which the relative clause qualifies[11]. It is worth mentioning that although, in Romanian there is grammatical (formal) agreement and specific endings according to gender and number, this is not formally expressed in the case of relation of antecedent-relative pronoun (*care*) when the latter is in the Nominative or Accusative, as in these cases the relative pronoun does not have a distinct form according to gender and number:

Omul *care* a venit ieri va vorbi mîine.

Oamenii *care* au venit ieri vor vorbi mîine.

Femeia care a venit ieri va vorbi mîine.

Cărţile *care* au fost premiate au fost împachetate.

Tablourile *pe care* ţi le-am promis sînt în cameră.

Omul *cu care* am vorbit este prietenul meu.

Omul *despre care* ţi-am vorbit este prietenul meu.

Oamenii *despre care* ţi-am vorbit sînt prietenii mei.

The agreement is formally marked, however, when the relative pronoun *care* is in the other cases:

Casa *ale cărei* ferestre sînt deschise este de vînzare.

Casele *ale căror* ferestre sînt deschise . . .

Băiatul *ale cărui* cărţi sînt pe masă . . .

Băieţii *ale căror* cărţi sînt pe masă . . .

Băieţii şi fetele *cărora* le-am spus să vină . . .

Feltele *pe ale căror* feţe se poate citi bucuria succesului . . .

Fetei *căreia* i_am promis . . .

When the relative pronoun *care* in the Genitive is accompanied by the possessive articles *al*, *a*, *ai*, *ale*, the article agrees in gender and number with the noun it precedes. When the relative pronoun *care* in the Genitive qualifies a noun accompanied by a preposition, *care* can be placed before (with possessive article) or after the qualified noun (within the attributive relative clause)[12].

e.g. Am citit o carte *pe ale cărei* coperți era scris numele tău.

Am citit cartea *pe care* mi-ai dat autograful.

There is a tendency today for a majority of speakers to use the invariable form *care* for all numbers, cases, and genders[13].

The relative pronoun *cine* introduces relative clauses only in its genitive form *cui* and refers to persons and to some beings[14]. It is necessary to mention that even in this case the antecedent is not expressed. In our opinion *cui* does not derive from *cine*, but from *cineva*. The sentence,"Să te usuci de dorul *cui* știu eu" is in fact a transformation of two other sentences"Să te usuci de dorul *cuiva*" și "Eu știu pe *cineva*" where *cuiva* and *cineva* are identical(they refer to the same person).

In English, the relative pronouns used in restrictive relative clauses differ according to the reference to persons or things or according to their case. They do not differ, however, according to number and gender[15]. The agreement in number and gender is not formally expressed in English:

The man *who* is coming to dinner is a foreigner.
The woman who is coming to dinner ....
The boys who are coming to dinner ....

The agreement in gender is formally expressed only when the antecedent N has the features (± animate) and (-human). As a rule (-human) implies the choice of the relative pronoun *which*[16](or *that*). But even in this case there is no formal agreement in number:

The dog *which* is barking is mine.
The book *which* is on the table is his.
The books which are on the table are his.

When the antecedent is the name of a person, i.e. when N(+animate) and (+human), the relative pronoun is *who*[17]. *Who* should be rendered in Romanian by the relative pronoun *care*.

Unlike *cine*, who is used in all cases. Its case depends on its syntactical function in the subordinate clause:

I met the girl *who* is substituting for your brother.

It is my brother and sister *who* are coming for the holidays.

Jones is a man *whom* everybody trusts.

He dances well *to whom* fortune pipes.

In descriptive relative clauses, for persons, only *who* is used for the Nominative case:

My gardener, *who* is very pessimistic, says that there will be no apples this year.

The Accusative form (*whom*; in conversation who) must always be expressed:

My uncle Jim, *whom* I haven't seen for years, is coming home.

The relative clause may also be introduced by a relative pronoun in the possessive case. *Whose* is used as the possessive form of *who* with reference to persons, but may be used instead of *of which* with reference to things in order to indicate possession:[18]

Jones is one man *whose* conscience does not permit him to lie.

The house *whose* windows are broken is unoccupied.

The relative pronoun *which* is used when the antecedent is the name of an animal or thing, and is rendered in Romanian by *care*:

I like dogs *which* don't bark.
Imi plac cîinii *care* nu latră.

Which is used as a relative pronoun when it refers not only to a word, but also to a whole sentence. In this case, the relative pronoun should have a comma in front of it:[19]

They have invited me to dinner, *which* is very kind of them. (In this case, *which* corresponds to the Romanian *ceea ce* and the two phrases have the same function).

We can formulate the following rule for the English speaker who learns Romanian; the relative pronoun *care* is used both for beings, included, and for things. In the Nominative and Accusative it is always used with the unchangeable form *care* indifferent to the number and gender of the antecedent. In the other cases on the other hand, a formal agreement is realised according to the gender and number of the antecedent. We know from our experience in teaching Romanian to English speakers that they find it difficult to learn the various forms-according to number, and especially according to gender - of the relative pronoun *care*.

Cui is used to introduce a relative clause when the antecedent which is the name of a person is not expressed.

In choosing the relative pronoun, Romanian learners of English should take into consideration the nature of the antecedent. If it is the name of a human being, the relative pronoun will be obligatorily *who*.

This restriction does not apply when a proper name is given to an animal who is treated as if it were human[20]. If the antecedent is the name of a thing or any being with the feature (-human), then the relative pronoun is *which*. So in English, when the antecedent is N(+animate, + human), no matter what gender and number, the relative pronoun is *who*:

The man *who* ....

+ The book *who* ...

+ The dog *who* ...

In Romanian, *cine* does not combine with a noun:

Dă cartea *cui* ştiu eu.

+ Omul *cine* ...

+ Dă cartea omului *cui* ştiu eu.

Owing to the fact that *who* is rendered in Romanian first of all by *cine*(and not by *care*) and also because in Romanian the only form used to introduce a relative clause by *cine* is *cui*, a typical error of English speakers learning Romanian may be presumed to be the use of *cine* for *care*. So we may expect sentences like:

+ Omul *cine* citeşte cartea este prietenul meu.

This is due to the fact that first of all *care* is used for both *who* and *which*, and, secondly, there is a difference in the structure in which they are used in the two languages. While in English *who* asks for a preceding noun, in Romanian, *cine* excludes combination with a noun[21].

The English speaker should make a clear distinction between *who*$_1$(interrogative) and *who*$_2$(relative) because *who* has different Romanian equivalents and this is one of the causes for error. Schematically this may be represented as follows:

(*who*$_1$ - interogative = *cine*)
who
(who$_2$ - relative = *care*)

The English speaker is tempted to choose the first level which is "nearer". Thus he will choose *cine* both for *who*$_1$ and *who*$_2$, because for him *who* represents only one meaning. *Cine* is the first Romanian counterpart that he finds in the dictionary. It is also true that the first pronoun to be taught is the interrogative pronoun, i.e. *cine*. This priority in learning interferes with the process of learning the relative pronoun i.e. *care*. It is a case of non-contrastive[22] transfer of type A, approximate projection. The speaker uses a form which already he knows wherever he thinks it ought to apply.

The widespread use of *which* as well as its rendering in Romanian by *care* favours the transfer from B T. Thus Romanian speakers tend to use *which* for who in English contexts just because *which* is rendered in Romanian first of all by *care*, and *care* is used in Romanian in contexts in which in English one uses *who*. Because of this sentence like:

Omul *care* citește cartea este prietenul meu,

might be rendered incorrectly by

+ The man *which* is reading the book is my friend.

The scheme is like the case of *who*:

(*care*$_1$ - when N$^{\pm}$ animate; -human = *which*)
Care
(*care*$_2$ - when N+animate; +human= *who*)

Romanian speakers are tempted to choose the first level, too, for the same reasons given above for *who*.

The above discussion when N(+animate; + human) +Rel+V+... "The man *who* . . ."; "Omul *care* . . ." can be shown graphically as follows:

who - - - - - *cine*
which - - - - -*care*

The solid line represents what the speaker should say, and the broken line what he really says.

In brief, these errors are generated by (a) *linguistic factors*:

(1) *care* is used for both *who* and *which*;(12) *care* is combined with a noun, while *cine* is not; (3) *care* combines with an N(±animate; ± human), while *who* combines with an N(+animat;+human), and *which* combines with an N(±animate;-human), (b) *non-linguistic factors*: (4) the order of learning the pronoun (i.e. first the interrogative and second the relative;(5) the order in which they appear

in the dictionary (first the interrogative and second the relative).

The error can also be traced to the methodology of teaching and learning a foreign language. Until recently, grammar-translation was largely the method of teaching a foreign language. As Romanians were taught that *cine* -*who* and *care*-*which* and the English were taught that *who*-*cine* and *which*-*care*, mistakes were inevitable. This shows what an unfortunate influence a wrong method of teaching may have on the whole language acquistion process.

Although the explanation given in dictionaries and grammar books is correct, we suggest a different ordering in teaching *cine* and *care*. Taking into consideration the widespread usage of *care*, we suggest that English speakers should learn *care* first and *cine* later. Learning can be done rapidly by substitution practice or in dialogues where the pronoun is repeated in different contexts:

Care băiat vine la trei?

Băiatul *care* are ore de la patru.

Cartea *care* este pe masă este a lui. *Care* carte este a lui?

Cartea care este pe masă.

Băieţii *care* joacă fotbal sînt fraţi. *Care* băieţi sînt fraţi?

Băieţii *care* joacă fotbal.

Substitution drills such as these prove very useful for Romanian speakers learning English:

The girl *who* is here is my friend.

The boy *who* is here is my friend./teacher/student/etc.

The book *which* you like is here./car/dog/pencil/etc.

Dictionaries, too, should give up giving theoretical indications and give first of all examples in sentences used in current speech. Learners want especially to know usages like the man who, the book which, [illegible], [illegible] and are less interested in the pronoun and whether it is "relative" or "interrogative", etc.

In conclusion, the target language should be used as a means of communication in the process of teaching and learning foreign languages, and one should avoid translation as a device for teaching.

Notes

1. Gramatica limbii române,vol.II,Ediţia a II-a,Ed. Acad.R.P.R.,Buc.,1963,p.274:Baxter Hathaway: A Transformational Syntax,The Grammar of Modern English,The Ronald Press Company,New York, 1967, p.14o.

2. Homer C.House and Susan Emolyn Harman:Descriptive English Grammar,Second Edition,Prentice-Hall,Inc.,Englewood Cliffs, N.J.,195o,p.349;C.E.Eckersley and J.M. Eckersley: A Comprehensive English Grammar for Foreign Students, Longmans, London,1966,p.324,Baxter Hathaway,Op,cit. p.135.

3. Gramatica limbii engleze, vol.II, Ed.Did.şi Ped., Buc.,1962,p.27o.

4. A.I.Thomson and A.V.Martinet:A Practical English Grammar for Foreign Students, Oxford University Press, London, 1967,p.37.

5. S.D.Graver: Advanced English Practice, Oxford University Press, London, 1966,p.154.

6. Hathaway, Op, cit.p.136.

7. House and Harman, Op.cit.p.35o.

8. Iorgu Iordan, Valeria Guţu Romalo,Al.Niculescu:Structura morfologică a limbii române contemporane,Ed.Şt. Buc.,1968,p.77.145.

9. Ibid.p.146.

10. Maria Manoliu Manea: Sistematica substitutelor din română contemporană standard, Ed.Acad.R.S.R.,Buc.,1968, p.77.

11. Gramatica limbii române, p.275.

12. Ibid.

13. Al.Graur: Tendintele actuale ale limbii române,Ed.Şt.Buc.,1968, p.16.

14. Iorgu Iordan,et.al.Op,cit.p.145.

15. A.I.Thomson and A.V.Martinet, Op,cit.p.37.

16. R.A.Jacobs and P.S.Rosenbaum:English Transformational Grammar, Blaisdell Publishing Company, Waltham,Mass.,1963, p.2o2.

17. Ibid.

18. A.S.Hornby: *A Guide to Patterns and Usage in English*,Oxford University Press, London,1962,p.169.

19. F. V.Bywater:A Proficiency Course in English,University of London Press Ltd.,London,1969,p.111;Eckersley:Op. cit.,p.[illegible]

2o. R.A.Jacobs and P.S.Rosenbaum,Op,cit.,p.2o2.

21. Maria Manoliu Manea: Op.cit.p.77.

22. William Nemser in a lecture on contrastive analysis delivered at the University of Cluj, in November 1971.

INVESTIGATING SEMANTIC STRUCTURES OF LANGUAGES
(ON CONTRASTIVE ANALYSES IN THE SEMANTIC STRUCTURE OF LANGUAGES)

by Clement Mirza

0. The purpose of this intervention - a theoretical one - is to define within a contrastive model the role of the semantic process. The manifold possibilities of approaching the semantic structure of a language may prove a little disheartening.

0.1. The necessity to operate with some clear concepts in this section of the contrastive model arises from the general assumption that it is a hypothetical - deductive model endowed with the power of predicting the possible mistakes in the transfer from one structure to another.

0.2. The elaboration of a systematic and comprehensive theory of the semantic structure of a language is an arduous task. -

1.0. Some of the current models of semantic description in this field (especially for English) may also be applied to the description of Romanian, e.g., some postchomskyan contributions, such as made by Fillmore, Lakoff, McCawley, Leech, Chafe, etc.

1.1. What do we mean by 'semantic structure'?

Personally, I adopt the point of view of Prof. Chafe[1] which is an attempt to overcome certain shortcomings of the transformational theory. While transformationalists consider semantics as an interpretative component of generative grammar, Chafe considers it a "crucial" component of language.

2. Human communication is much more complex than other

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[1] In his recent book: "Meaning and the Structure of Language" and in his older article, "Language as Symbolisation".

nonhuman, forms of communication. This complexity derives from the possibility of using the informative sign (or linguistic sign) or SYMBOL. By "symbol" is meant the shape into which a particular message is converted within the process of communication. Nevertheless, the symbol is autonomous,detached from any concrete circumstance. Chafe calls this conversion process SYMBOLIZATION. This process, differing with different linguistic structures, is a link between the conceptual content (substance) of the language and the acoustic manifestation obtained through the LINEARIZATION process.

"Language provides for particular semantic structures to be converted into sound. One step in this conversion is the process of linearisation, by which semantic structures are reshuffled so that they are laid out on a single dimension. It will do little violence to the accepted use of the term to call the result a surface structure. A subsequent step is symbolisation by which each linearised conceptual unit is converted into an arbitrary configuration of symbolic unit, a result which can be termed a phonetic structure. The conversion of the concepts _cat_ and _plural_ into the phonetic _kæts_ can be pictured, according to this system, as follows:

Semantic structure	linearisation	Surface structure	symbolisation	phonetic structure
cat	——————>	cat plural	——————>	_kæts_ s

(Chafe, Merring, 28.29)

3. My opinion is that in different languages, the surface structures are different, or divergent, whereas the deep structures representing the semantic or conceptual strata, may be identical, or convergent in many languages.[1]

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[1] This idea is now commonplace in linguistic literature.

Nevertheless, we prove much inconsistency in approaching these concepts of deep and surface structure.

4.1. A limited problem in a semantic description is the inventory of lexical items and their representation in a lexicon. The form of representation of these items in the deep structure shows 'parasitic growth' and 'a high level of redundancy' in some developments of Chomsky's concepts (Aspects of the Theory of Syntax').

4.2. I shall give a random example: a form of derivation in French is the type of nominalization called by Martinet synthème. Its underlying structure has the form:

X ^ Qu ^Nominal ^Verb sème ^ GN ^[illegible]LS
GPrep.

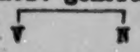
This apparatus[1] is developed in such abstract terms (se) as to justify derived items of the following forms:chiffonier, bijoutier, bienfaiteur, stagiaire, etc. characterized by special syntactic-semantic features.

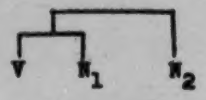
4.3. There are some basic forms of representation of great generality, for ex.:

$$\begin{bmatrix}\text{process}\\ \text{animate patient}\\ \text{action}\end{bmatrix} \longrightarrow \text{frighten, amuse, awaken ...}$$

to justify the selectional features of a syntactic-semantic frame of manifestation of some verbal items.

The most general frame is this one:



with N - patient, or with two: 

nouns wich function as patient or agent.

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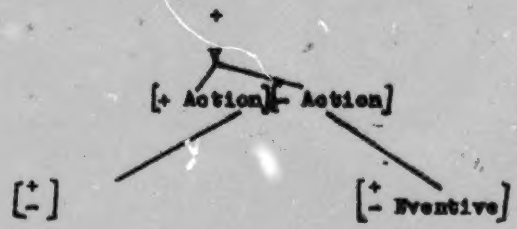
[1] Cf.M.Tuţescu "La nominalisation synthème,in Cahiers de linguistique theoretique appliqué.197o.

Starting from the simplest structure, the model can infer new and more complicated structures with their particular forms of symbolization.

4.4. The hierarchical organization of the lexical inventory presents certain advantages in the semantic representation of a language. Compare, for example - Animal and 'animal'.

The quasi-universal character of certain representations makes them to be used in descriptions of a definite semantic character; the use of complicated syntactic frames imposes great restrictions on the representations making them exclusively dependent on grammar.

4.5. A simple partition of the lexical inventory of the verb, for instance, is obtained by limitation to one or more features:



(a face erori,   a ofta, merge   insăţi   a suferi,boli

4.6. A form of inherent partition in the lexical inventory is apparent in the Vietnamese verbs, where there is a distinct group of verbs called verbs of "giving".

The distinction is established by the presence in their structure of a specific meaning, manifested in a specific semantic-syntactic frame:

Subject - Predicate - I.Object - D.Object

(1) Tôi tăng anh bứ - a ánh cho: to give

According to Chafe, this type of verb is provided with the specification "Benefactive".

(a se da exemplul din original N.T.)

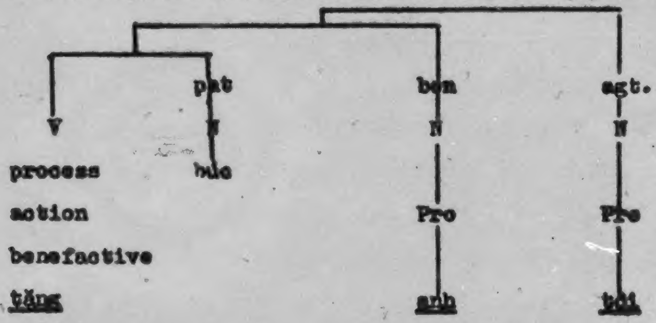
The complete rule to introduce such a verb is the following,

$$\begin{bmatrix}\text{process}\\ \text{action}\\ \text{benefactive}\end{bmatrix} \longrightarrow \text{gửi, tặng} \ldots$$

The verb is accompanied by a beneficiary noun.

$$\text{V.benefactive} \longrightarrow V \xleftarrow{\text{ben}} N$$

and the relevant semantic structure of sentence (1) is as follows,



The foregoing example is given to demonstrate the possibility of analysing, by using the same theoretical framework, the small elements of semantic structures of Vietnamese, a language so different from English and Romanian.

5.o. The differences - the contrastive element - between the two structures arise largely from postsemantic processes which lead to different surface structures.

5.1. A delicate problem is to establish the mediating processes (in a wide acceptance, the phonological processes, also) which justify the transfer of one structure into another.

The rule of transfer can be inferred from L_2 — L_1

or L_1 - $_2$. The risk is to project the 'categories' of one system into the target system, or vice-versa.

If we construct a transfer rule underlain by L_1 (the base-language) it is difficult to manipulate it, because of a false appearance of similarity.

6. It is obvious that the construction of an impartial theoretical model with,explanatory power and predictive force should preferably detect the differential meaning of systems.

7. I think that in investigating semantic differences between languages, it is tempting to assess the differences in meaning by a 'semantic differential'I do not insist here on this possibility.

8. One accessible source for a conceptual background in the organisation of languages is offered by an ideological dictionary known as 'Roget's Thesaurus! The way its matter is disposed into individual units and major categories may facilitate the approach to the basic substance of languages.

9. I conclude that, in an contrastive approach, the underlying conceptual framework is based upon a general, universal model, a model for conceptualisation through universalia of languages.

SET PHRASES IN ENGLISH AND ROMANIAN
CONTRASTIVE ANALYSIS

by Edith Iarovici

0. The present paper is not aimed at examining, the less so at solving the complex and controversial problem of idioms. The difficulties raised by this problem start with the terminology connected with it [1] and continue with the definitions used by various specialists and their different ways of approaching, analysing, and classifying idioms [2].

Our aim is merely to find a possibility of making a contrastive analysis of English and Romanian set phrases, the term "set phrases" having the rather loose meaning of "word combination organized into a whole that is comparable to but not identical with the word" [3].

1.1. It is known that contrastive linguistics is "concerned with drawing the implications of structural similarities and dissimilarities between languages, with the principal objective of facilitating the learning of one of these languages - the "target" language - by speakers of the other - the "base " language." [4]

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[1] See, for instance, the definitions of various dictionaries for the words *expression*, *idiom*, *phrase*, *collocation*, etc.

[2] See, for example, L.P.Smith, *English Idioms* (London, 1922), W.McMordie, *English Idioms and How to Use Them* (London, 1952) Fr.T.Wood, *English Verbal Idioms* (London, 1964), A.J.Worrall, *English Idioms for Foreign Students* (London, 1930), J.M.Dixon *English Idioms* (London, 1927), as well as the works of A.V. Kunin, N.N.Amosova, etc.

[3] A.Bantaş, A.Gheorghiţoiu, L.Leviţchi, *Dicţionar frazeologic român-englez* (Bucharest, 1966). Like words, set phrases are taken over and used in the course of communication. They form a unit which functions as a whole, expresses a notion, can often be replaced by one word, and usually has a syntactic function. Nevertheless, their semantic unity and their syntactic unity are relative and can be checked by means of substitution.

1.2. Lexical contrastive analysis cannot limit itself to the confrontation of the various types and subtypes of *words* belonging to the two languages, it should include the *set phrases* used in them. The latter are very numerous, both in English and in Romanian.

1.2.1. There are, naturally, many cases in which a phrase existing in one of the two languages has no phraseological equivalent in the other one, e.g. *all an edge*, *to carry the day*, *the cat is out of the bag*, *to grin like a Cheshire cat*; or in Romanian *nici pe o măsea*, *na-ti-o frintă că ti-am dres-o*, *a da cu piciorul cai verzi pe pereti*, etc.

1.2.2. The phraseology of both languages is characterised by a very rich synonymy and a remarkable polysemy, as well as by many differentiations related to the various levels of usage.

In order to grasp the full development of phraseological synonymy, it is sufficient to compare the series of expressions meaning "to die", e.g. *to breathe one's last*, *to end one's days*, *to lose one's life*, *to close one's eyes*, *to take one's last sleep*, *to sink into the grave*, *to go the way of all flesh*; *to pass out*, *to kick the bucket*, *to hop the twig*, *to turn up one's toes*, *to go west*, [5]; and in Romanian, *a-si da ultima suflare*, *a-si sfirsi zilele*, *a-si pierde viata*, *a inchide ochii*, *a-si dormi ultimul*

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[4] William Nemser and Tatiana Slama - Cazacu, *A Contribution to Contrastive Linguistics*, in "Revue roumaine de linguistique", nr.2, 1970, p.104.

[5] In this *Thesaurus of English Words and Phrases* (London - New York, 1955), Peter Roget gives more than 40 phrases having this meaning.

somn, *a-si da sfirsitul*, *a-si da sufletul*; *a da ortul popii*, *a da ochii peste cap*, *a nu mai bea apă rece*, *a lepăda potcoavele*, *a o mierli* etc.

As concerns the polysemy of phrases, it can be illustrated, for instance, by Engl. *to give way*, or by Romanian *a avea haz*.

1.2.3. The richness and variety of phraseology in English and in Romanian and the high development of its synonymy and its polysemy prove *the necessity of comparing the expressions in the two languages, in order to establish certain types and subtypes of relationships and to predict their degrees of difficulty in the process of learning the target language*.[6]

2. As a set phrase is comparable to a word (i.e. a lexeme) we may take as a starting-point the study *A Tentative Approach to Romanian - English Lexical Contrastive Analysis*, by Edith Iarovici and Rodica Mihăilă.[7] On the basis of Robert Lado's types- COGNATES, DECEPTIVE COGNATES, DIFFERENT FORMS[8], a number of subtypes were established: FULL COGNATES, PARTIAL COGNATES, FULLY DECEPTIVE COGNATES, PARTLY DECEPTIVE COGNATES, DIFFERENT FORMS HAVING AN IDENTICAL MEANING, DIFFERENT FORMS HAVING A SIMILAR MEANING.

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[6] The problem is very important and urgent, as many teachers and textbook authors, being intent on teaching as "idiomatically" as possible, burden their pupils'memory with numberless phrases, often chosen at random, irrespectively of their frequency, their difficulty, the period or level of usage they belong to. Moreover, translators and interpreters sometimes tend to misunderstand expressions or to render them literally, e.g. "It's not my place to say" - "Nu mă pricep"; "Are you playing fast and loose with me?" - "Te joci cu mine?"; "Are you happy about yourself?" - "Esti fericită?"; "There's nothing like champagne " - "N-avem decit sampanie!"; "He's got cold feet" - "Ii inghează picioarele" etc. (All the above examples are from film subtitles).

[7] *The Romanian-English Contrastive Analysis Project*, Reports and Studies, Bucharest University Press, 1971, pp.127-143.

[8] Robert Lado, *Linguistics Across Cultures*, The University of Michigan Press, 1958, Capter 4.

2.1. If we try to apply the method used in the contrastive analysis of words in the two languages to a contrastive analysis of set phrases, we find that in the sphere of the latter we may likewise begin by comparing the two levels of *form* and *meaning*.

2.1.1. Naturally, in the case of phrases, the word *form* refers not to the sounds, but to the structure of the phrase and to the possibility or impossibility of translating it literally. This, we may consider *with open arms* and *cu bratele deschise*, or *to lose one's head* and *a-si pierde capul* as having *the same form and the same meaning* and, therefore, as being FULL COGNATES.

The same applies to *it is all one to me* - *mi-e tot una*, (*as*) *hard as iron* - *tare ca fierul*, *to gain ground* - *a cistiga teren*, *you're telling me* ! - *mie-mi spui* !, and many others.

The English and the Romanian form are *not identical*, *but similar* when there are certain slight differences between them. The latter may be *lexical*, e.g. in *to hold one's tongue* - *asi tine gura*, *to buy a pig in a poke* - *a cumpăra mita-n sac*, *to put the cart before the horse* - *a pune carul inaintea boilor*, *a storm in a teacup* - *o furtună intr-un pahar cu apă*; *grammatical*, e.g. in *to take part in something* - *a lua parte la ceva*, *to turn one's back upon somebody* - *a intoarce spatele cuiva*, *to beat a retreat* - *a bate in retragere*, *it breaks my heart* - *mi se rupe inima*, *to sleep like a log* - *a dormi bustean*, *dead drunk* - *beat mort*, *lexical and grammatical*, e.g. *like a fish out of water* - *ca pestele pe uscat*, *to drive somebody into a corner* - *a incolti pe cineva*, *to beat/flog a dead horse* - *a umbla după potcoave de cai morti*, *to take French leave* - *a o sterge englezeste* etc.

The differences of form are often due to the fact that the direct source of the two paralell phrases is not one and the same. Thus, *to hold one's tongue* comes from F. *tenir sa langue* and *a-si tine gura* - probably - from G. *den Mund halten*. Sometimes they may be due to certain conditions that are or were characteristic of the respective country, e.g. *to put the cart before the horse* - *a pune carul inaintea boilor* (the way of using traction animals), or *A storm in a teacup* - *o furtună intr-un pahar cu apă* (the great quantities of tea drunk by the English). At other times they may be due to grammatical differences existing between the two languages, e.g. the use of prepositions, as in *to take part in* - *a lua parte la*, or word order, as in *dead drunk* - *beat mort*.

The *meaning* of those phrases we consider FULL COGNATES may likewise be *identical or similar*. It is *identical*, for instance, in *a sound mind in a sound body* - *o minte sănătoasă intr-un corp sănătos*, *to give oneself/ put on airs* - *a-şi da aere*, *The apple of discord* - *mărul discordiei*, *to wash one's hands (of)* - *a se spăla pe mîini (de)*, *to cut the Gordian knot* - *a tăia nodul gordian*, *the lion's share* - *partea leului*, *the pipe of peace*, - *pipa păcii*, etc.

It is *similar* when there are certain differences of shade of meaning or of connotation. Thus, *to beat about the bush* may be rendered by *a bate cîmpii* when there is the deliberate intention of not coming to the point; *to lead somebody by the nose* only implies just making that peson do everything one wants, while *a duce pe cineva de nas* also involves deceit; the expresion *that is to say* is more formal than *va să zică*; the same applies to *as it were* and *cum ar fi /veni*.

The identity or dimilarity of form and meaning is often accounted for by the common etymology of phrases borrowed from other languages, especially from French - e.g. *to break the ice* - *a sparge gheaţa* - a Latin - e.g. *a sound mind in a sound body* - *o minte sănătoasă intr-un corp sănătos*. Besides, the two phrases may have one and the same source, viz. mythology - e.g. *the apple of discod* - *mărul discordiei*, the Bible - e.g. *to wash one's hands of*

- a se spăla pe mîini (de), - history or legends - e.g. to cut the Gordian knot - a tăia nodul gordian, - literature - e.g. the lion's share - partea leului, - traditions and customs - e.g. the pipe of peace - pipa păcii, etc.

Another explanation of the identity or similarity of form and meaning is the tendency to be found with the speakers of various languages to express themselves figuratively, resorting to comparison - e.g. in as thin as a lath - slab ca o scîndurĂ, - to metaphor - e.g. in to drive pigs to market - a mîna porcii la jir, - to metonymy - e.g. all ears - numai urechi - , to hyperbole - e.g. a thousand thanks - mii de multumiri -, to euphemism - e.g. to breathe one's last - a-si da ultima suflare. It should be pointed out that metaphor is extremely frequent.

2.1.2. Certain phrases have identical or similar forms and partly identical meanings. We may therefore call them PARTIAL COGNATES, Thus, day in, day out means both zi de zi and fĂrĂ încetare; to cross the river corresponds to a trece rîul, but also to a se duce pe lumea cealaltĂ; to cut the ground from under somebody's feet is the equivalent of a face sĂ-i fugĂ cuiva pămîntul sub picioare, but also of a-i lua cuiva apa de la moarĂ; a se da cu capul de pereti means both to smash one's head against the wall and to be at one's wits' end; na-ti-o bunĂ!, corresponds to that's a good one!, but also to by all means!, by no means!, you don't say so !

Such situations are due to the polysemy of many phrases - a phenomenon which exists both in Romanian and in English but, obviously, does not develop to the same extent for all expressions in the two languages.

2.2. Passing to DECEPTIVE COGNATES, here again we can distinguish two subtypes, as we did in the case of words: FULLY and PARTLY DECEPTIVE COGNATES.

2.2.1. FULLY DECEPTIVE COGNATES are phrases having identical or similar forms and completely different meanings. Thus, *to drag somebody by the ears* has the same lexical and grammatical structure as *a trage pe cineva de urechi*, but it means "to treat somebody roughly", while the Romanian expression actually corresponds to *to tweak somebody's ears*. *To make faces* resembles *a face fete-fete*, but the sense of the two phrases is quite dissimilar.

As in the case of COGNATES, we may notice certain *slight differences of from*, which may be *lexical* - e.g. in *to take notice* as against a lua notițe, - *grammatical* - e.g. in *to take after somebody* as against *a se lua după cineva* - or *both lexical and* grammatical - e.g. in *to hang on somebody's sleeve* and *a trage pe cineva de mînecă*, or *a fly in the ointment* and c*a musca în lapte*. But all these differences are insignificant and the phrases remain misleading, for *a lua notițe* means "to take/write down", *a se lua după cineva* - "to follow somebody, to imitate somebody", *a trage pe cineva de mînecă* - "to pluck somebody's sleeve", ca *musca în* lapte - "at an unsuitable time" or " in an unsuitable manner".

The subtype of FULLY DECEPTIVE COGNATES seems to be mainly due to polysemy, but this time not of the whole phrase, but of the keyword. Thus, *to drag* means both "a trage" and " a tîrî"; *face* corresponds both to "faţă" and to "strîmbătură".

Sometimes the cause is a certain analogy, which leads to similar metaphors, e.g. in *a fly in the ointment* and *ca musca în lapte*, where the fly stands for something unpleasant, unfitting.

2.2.2. The subtype of PARTLY DECEPTIVE COGNATES includes phrases which have an identical or similar form corresponding to several meanings, one of which is identical or similar in both languages and the other or others differ so much that- unlike PARTIAL COGNATES - they may be misleading. Thus, t*o look after somebody* means *a se uita în urma cuiva* and *a avea grijă de cineva*. *You are* *welcome* is the equivalent of *esti binevenit* , but also *n-ai pentru ce* and *cum să nu*, *cu plăcere*. Besides *a se pune bine cu cineva*, *to put oneself right with somebody* means "a se împăca cu cineva", "a se justifica faţă de cineva".

The main cause of the existence of this subtype is, as with PARTIAL COGNATES, the fact that polysemy does not develop in the same way and to the same extent with two expressions having identical or similar forms in the two languages.

2.3. The type DIFFERENT FORMS includes phrases having a more or less different form and a meaning that is identical or similar.

2.3.1. The differences of form may be *lexical*, e.g. in *to live in clover* - *a trăi în puf*, or *to carry coals to Newcastle* - *a căra lemne la pădure/ apă la fîntînă*. They may be *grammatical*, e.g. in t*o be in high spirits* - *a fi bine dispus*, *as mad as a hatter/ March hare* - *nebun de legat*. They may be *both lexical and grammatical*, e.g. in *it rains cats and dogs* - *plouă cu găleata*, *to become a fixture* - *a face o vizită armenească*, *to catch a Tartar* - *a-si găsi nasul*, t*o bark up the wrong tree* - *a gresi adresa*, p*enny wise and pound foolish* - *scump la tărîte si ieftin la făină*, etc.

2.3.2. The *meaning* of the two phrases may be *identical or similar* e.g. in *to beat somebody black and blue* - *a bate măr pe cineva*, t*o beat somebody within an inch of his life* - *a trage cuiva o bătaie s*o*ră cu moartea*, *to be tied to one's wife's apronstrings* - *a fi sub papucul nevestei* , *to bite/cut off one's nose to spite one's face* - *a-si tăia singur craca sub picioare*, *don't trouble trouble till trouble troubles you* - n*u te lega la cap pînă nu te doare*, etc.

DIFFERENT FORMS are extremely numerous, owing mainly to the great development of synonymy. As there are, both in Romanian and in English, long series of phraseological synonyms, each of which includes different forms for one and the same meaning, it is normal for the phenomenon to appear also when we confront the two languages. Thus, out of the 12 phrases meaning "to die" quoted above [9], 5 are COGNATES and 7 are DIFFERENT FORMS.

Another cause of the large number of DIFFERENT FORMS is the fact that phrases are generally based on figurative speech, on various images and figures of style, which may sometimes coincide - as we have seen with certain COGNATES [10]- but which usually do not.

The differences of form are sometimes due to euphony. Indeed, rhythm plays an important part, e.g. in *far and near*, *heart and soul*, *asta e si n-ai ce-i face*, *a bate tara-n lung si-n lat*; alliteration in *soft as silk*, *then and there*, *a da cu caciula in ciini*, *a pune piciorul in prag*; rhyme in *by hook or by crook*, *as snug as a bug in a rug*, *ce-am avut si ce-am pierdut*, *a face haz de necaz*, etc.

Sometimes the difference of form is due to the circumstances under which the phrases appeared. Thus, *neck and neck* and *straight from the shoulder*, are due to sports, *to bury the hatchet* to Indian customs, *to strike oil* to the oil-industry in the United States.

3. The contrastive types and subtypes we have established enable us to estimate the *degrees of difficulty* of set phrases:

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[9] See p.

[10] See pp.

Easy	FULL COGNATES
Normal	PARTIAL COGNATES DIFFERENT FORMS having certain similarities of structure and identical meanings
Difficult	PARTLY DECEPTIVE COGNATES DIFFERENT FORMS having certain similarities of structure and similar meanings
Very difficult	FULLY DECEPTIVE COGNATES DIFFERENT FORMS having a widely different struc- tur ture or connotation

Teachers and textbook author should bear this hierarchy in mind and grade the teaching of set phrases carefully, choosing the most current ones, presenting them in varied and conclusive contexts, and paying particular attention to the levels of usage they belong to.

SEMANTIC TRANSFORMATION AND CONTRASTIVE
ANALYSIS OF VOCABULARY

by Rodica Mihăilă

0.The present study is connected with the problem of drawing up a lexicon, a "lexicon" in the sense of lexicon given in Katz-Fodor in *The Structure of a Semantic Theory*[1] and in N.Chomsky's *Aspect of the Theory of Syntax*[2] and not of a lexicon which the Contrastive Analysis Group of the English-Rumanian vocabulary are drawing up.

In the conception of the above quoted authors the lexicon represents a component of transformational semantics and transformational grammar in general.

In the present approach we shall draw some theoretical specifications in the first part, after which we shall pass over to the analysis of the contrastive material.

According to the definition of Katz-Fodor and Chomsky, respectively, a lexicon (or a dictionary) represents a list (orderly or not) of lexical entries, described under the form of a *complex symbol* (CS).

We shall take over from the above quoted authors only the technical aspect of the dictionary: the representation of the formatives under the form of the CS. As we are interested in the semantic aspect of the dictionary the CS will comprise, in our case, only the *semantic markers* (SM)

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1. In "Language", vol.39, Aprile-June, 1963.
2. Cambridge, Mass, 1965.

There are certain aspects of principle in the conception of the authors regarding a dictionary which we do not agree with. These derive, to a great extent, from an imprecise delimitation of the semantic criteria from the lexical ones.

In the Katz-Fodor definition of the formative bachelor[3] the relationship between the phonological and semantic description is presented under the form of several readings of a word. U.Weinreich, in his study Exploration in Semantics Theory[4] sets forth an alternative model based on a safer semantic intuition. He proposes that a dictionary should comprise as many entries as it has meanings. In other words an inventory of a semantic and not a phonological matrix.

1.1. In contradistinction to K-F and Chomsky, respectively, a dictionary does not represent for us a mere auxiliary in the study of semantics but on objective in itself.

Our point of view in connection with the drawing up of a lexicon is based on two theoretical premises. The first refers to the possibility of reuniting the semantic properties of several lexical entries by a common function.

1.1.1. Thus the necessity of a distinction within the lexicon of two semantic levels. The first level is that which distinguishes semantic classes, represented by complex symbols.

We consider that complex symbols firstly characterise semantic classes and only projectively a lexical entry. We, thus confer a generalising function to the complex symbol.

E.g. $\begin{bmatrix} + \text{Object} \\ + \text{Human} \end{bmatrix}$ characterises the entries man, husband etc.

$\begin{bmatrix} + \text{Object} \\ + \text{Animal} \\ + \text{Plurality} \end{bmatrix}$ characterises the entries herd, flock, pack, flight etc.

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[3] Katz-Fodor, The Structure . . . . , p. 186

[4] In "Current Trends in Linguistics", vol.III, 1966,p.418

The second level is that of lexical entries the meaning being viewed from an idiosincratic perspective of the word. This level has only a descriptive value and no theoretical value.

Each CS may be entered in the sum of the lexical entries which it dominates.

As a general convention the semantic plan will be represented by square brackets .

As lexical entries have several readings, according to Weinreich's semantic interpretation, an entry will be reformed under the domination of several CS.

$$\underset{\underline{\text{WARM}}_1}{\begin{bmatrix}+\text{ Descriptive}\\+\text{ Temperature}\end{bmatrix}} \qquad\qquad \underset{\underline{\text{WARM}}_2}{\begin{bmatrix}+\text{ Evaluative}\\+\text{ Affective}\end{bmatrix}}$$

1.1.2. The second premise concerns the economy of the dictionary. Adopting Weinreich's point of view, the lexicon as an inventory of meanings, would be very much enriched and at the same time devoid of an internal dialectics. We have tried to overcome this deficiency by adding to the lexicon a number of semantic transformational rules (STR)

$$x \longrightarrow y \qquad / \qquad a - \ldots b$$

(a...b) represent the selective context. These rules will be of the elementary TR type, equivalent to the rules of selection. Chomsky admits that the rules applying to CS are in fact TR, marking the penetration of the "transformational" in the basic syntactic component.[5]

STR will also function at two levels, the STR of classes and the STR of lexical entries.

The STR of classes describe the semantic transformations which classes undergo in certain contexts which can be represented by semantic classes too.

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[5] Cf. N.Chomsky, Aspects ... p.89-90

$$\begin{bmatrix}+\text{Descriptive}\\+\text{Dimension}\\+\text{Depth}\end{bmatrix} \Longrightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Profoundness}\end{bmatrix} / \overset{\frown}{\ }[+\text{abstract}]$$

Rom. *gindire adincă*, *idee adincă*

Engl. *deep thought*, *profound ideas*. etc.

As for the second level of STR of lexical entries, they have an unsystematic individual character. The rules concern particular meanings, achievements due to certain special contexts which tend towards phraseology.

E.g. Rom. *albastru* ⟹ *nobil* / *singe* $\overset{\frown}{-}$: *singe albastru*

Engl. *blue* ⟹ *noble* / *blood* $\overset{\frown}{-}$: *blue blood*

Besides STR within the framework of the lexicon there function also *lexical transformational* rules (LTR).

These are of two kinds, a) rules which rewrite a CS under the form of the lexical entries which it dominates.

$$\text{E.g. } \begin{bmatrix}+\text{Evolutive}\\+\text{Aesthetic}\end{bmatrix} \Longrightarrow \text{Rom. } \underline{\text{frumos}} / \underline{\text{urit}}^{6}$$

a context free rule.

In English one finds a context sensitive rule:

$$\begin{bmatrix}+\text{Evaluative}\\+\text{Aesthetic}\end{bmatrix} \Longrightarrow \left\{\begin{array}{ll} \text{beautiful} & / \overset{\frown}{-}\begin{bmatrix}\text{General}\\\text{context}\end{bmatrix}\\[2ex] \underline{\text{handsome}} & \\ \underline{\text{goodlooking}} & / \overset{\frown}{-}[\text{men}]\\[2ex] \underline{\text{nice}} & \\ \underline{\text{fine}} & / \overset{\frown}{-}[\text{things}]\\[2ex] \underline{\text{beautiful}} & \\ \underline{\text{pretty}} & / \overset{\frown}{-}[\text{women}] \end{array}\right.$$

and b) rules which rewrite a lexical structure by another:

poveste exagerată, gogonată ⟹ *brasoavă*

an exaggeratted, far - fetched story ⟹ *fib*

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[6] We consider antonyms as belonging to the same sematic class, therefore dominated by the same CS. Generally, we have not given the antonyms, because they are not always subject to the same STR as their pairs.

Our study will probably prove that in semantics, exceptions are more frequent than rules. It might also happen that the rules of semantic classes will change into rules of lexical formatives.

Whoever studies language can notice that in both English and Romanian, each context imposes its semantic individuality.

In order not to be too sceptical however, we considered that where two formatives behave similarly, we can speak of a class and therefore, of a rule.

1.2. The TR - Dictionary relation.

The question that arises now is: which are the selective criteria of the stable inventory of complex symbols which should make up the body of the dictionary itself. Our opinion is to take as a starting point the principal, basic meanings of a certain class of words. These basic, proper, unfigurative, underived meanings wholly correspond - our statement is mostly intuitive - to older or more frequent meanings. Our work only partially studied the historical and statistical spect of the meanings, and so we consider the study of this respective problem open.

1.3. TR and Contrastive Analysis

As regards this aspect, it does not raise problems which differ from those of the general application of the transformational method in contrastive analysis. It is a matter of being able to make a contrastive reference of TR for the two languages regarding the common CS inventory. The extent to which a language possesses fewer or more rules as compared with another language reflects the degree of ambiguity and polysemy in each language.

Pushing these consequences further, oppositions of a structural order may be established. Unfortunately, the lack of a stable universal inventory of SM is detrimental to the rigour of such an operation.

2. Further on, we shall present contrastively, some STR for Romanian and English. We must stress the fact that we have dealt only with adjectives. The utility of the hypothesis remains to be proved by the other thematic categories.

2.1. STR of classes

$$\text{I}\quad \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Longrightarrow \begin{array}{llcl} \text{Rom.} & \underline{\text{inalt}} & / & \underline{\text{jos}} \\ \text{Engl.} & \underline{\text{high}} & / & \underline{\text{low}} \\ & \underline{\text{tall}} & / & \underline{\text{short}} \end{array}$$

Common transformations

$$(1) \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Longrightarrow \begin{bmatrix} +\text{Descriptive} \\ +\text{Degree} \end{bmatrix} /\overset{\frown}{\;} \begin{bmatrix} +\text{Value} \\ -\text{Abstract} \end{bmatrix}$$

$$\begin{bmatrix} +\text{Value} \\ -\text{Abstract} \end{bmatrix} \Rightarrow \quad \text{a.} \begin{bmatrix} +\text{Value} \\ -\text{Temperature} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high temperature}} \\ \underline{\text{temperatură inaltă}} \end{array} \right.$$

$$\text{b.} \begin{bmatrix} +\text{Value} \\ +\text{Price} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high price}} \\ \underline{\text{pret inalt}} \text{ / ridicat} \end{array} \right.$$

$$\text{c.} \begin{bmatrix} +\text{Value} \\ +\text{Music} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high note}} \\ \underline{\text{notă inaltă}} \end{array} \right.$$

$$\text{d.} \begin{bmatrix} +\text{Value} \\ +\text{Frequency} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high frequency}} \\ \underline{\text{frecventă inaltă}} \end{array} \right.$$

$$\text{e.} \begin{bmatrix} +\text{Value} \\ +\text{Rank} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high rank}} \\ \underline{\text{rang inalt}} \end{array} \right.$$

The transformation correspond to a derived meaning.

$$(2) \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Apreciative} \\ +\text{Rank} \end{bmatrix} /\overset{\frown}{\;} \begin{bmatrix} +\text{Abstract} \\ -\text{Objective} \end{bmatrix}$$

$$\begin{bmatrix} +\text{Abstract} \\ +\text{Obiective} \end{bmatrix} \quad \text{a.} \begin{bmatrix} +\text{Feelings} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high feelings}} \\ \underline{\text{sentimente inalte}} \end{array} \right.$$

$$\left\{ \begin{array}{l} \underline{\text{high esteem}} \\ \underline{\text{inaltă stimă}} \end{array} \right.$$

$$\text{b.} \begin{bmatrix} +\text{Attitude} \\ +\text{Relations} \end{bmatrix} \quad \left\{ \begin{array}{l} \underline{\text{high treason}} \\ \underline{\text{inaltă trădare}} \end{array} \right.$$

figurative meanings.

$$(3) \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ \pm\text{Quality} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ \pm\text{Quality} \end{bmatrix} /\overset{\frown}{\;} \begin{bmatrix} +\text{Human} \\ +\text{Social} \\ +\text{Plurality} \end{bmatrix}$$

high society

societatea înaltă

Figurative meanings

Specific STR for English, missing form in Romanian. They approach lexical rules as they characterise subclasses:

4) $$\begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Importance} \end{bmatrix} \; / \; \overset{\frown}{-} \begin{bmatrix} +\text{Concret} \\ \vdots \end{bmatrix}$$

$$\begin{bmatrix} +\text{Concrete} \end{bmatrix} \Rightarrow \text{a. } \begin{bmatrix} \text{lines of} \\ \text{communication} \end{bmatrix} \quad \underline{\text{high street}}, \ \underline{\text{high road}}$$

$$\text{b. } \begin{bmatrix} +\text{Event} \end{bmatrix} \quad \underline{\text{high tea}}, \ \underline{\text{high mass}}$$

transformed and figurative meanings.

5) $$\begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Descriptive} \\ +\text{Intensity} \\ +\text{Violence} \end{bmatrix} \Big/ \ \text{a.} \overset{\frown}{-} \begin{bmatrix} +\text{Concrete} \\ +\text{Phenomenon} \\ +\text{Atmosphere} \end{bmatrix} \quad \text{b.} \overset{\frown}{-} \begin{bmatrix} +\text{Abstract} \\ +\text{Phenomenon} \\ +\text{Communication} \end{bmatrix}$$

a. high wind - vînt violent

high sea - mare agitată

b. high spirits - plin de vervă

figurative or derived meanings.

6) $$\begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \Longrightarrow \begin{bmatrix} +\text{Descriptive} \\ +\text{Measure} \end{bmatrix} \Big/ \ \overset{\frown}{-} \begin{bmatrix} +\text{time} \end{bmatrix}$$

high time : timp inaintat (almost too late)

high noon - amiaza mare

figurative meaning.

There are no specific STR in Romanian.

The lexical rule applied to the CS

$\begin{bmatrix} +\text{Descriptive} \\ +\text{Height} \end{bmatrix}$ is context sensitive in English

$$\begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Height} \end{bmatrix} \longrightarrow \begin{matrix} \underline{\text{high}} \\ \underline{\text{tall}} \end{matrix} \Big/ \ \begin{matrix} \text{a. } \overset{\frown}{-} \begin{bmatrix} +\text{Human} \end{bmatrix} \\ \text{b. } \overset{\frown}{-} \begin{bmatrix} +\text{Object} \\ +\text{Vertical} \end{bmatrix} \end{matrix}$$

This rule may occur under the form:

$$[+\text{Height}] \Rightarrow \underline{\text{high}}$$

$$\underline{\text{high}} \Rightarrow \underline{\text{tall}} \quad / \quad \begin{array}{l} \text{a.} \; - \frown [+\text{Human}] \\ \text{b.} \; - \frown \begin{bmatrix} +\text{Object} \\ +\text{Vertical} \end{bmatrix} \end{array}$$

The lexical rule in Romanian is:

$$[+\text{Height}] \Rightarrow \begin{cases} \underline{\text{inalt}} \\ \underline{\text{ridicat}} \\ \underline{\text{mare}} \\ \text{etc.} \end{cases}$$

mare$_1$ may be obtained through a derived LR.

In Romanian there is the STR:

$$[+\text{Seize}] \Rightarrow [+\text{Height}] \quad / \quad - \frown \begin{bmatrix} +\text{Object} \\ +\text{Vertical} \end{bmatrix}$$

this rule conveys to the lexical entries

the same features

$$[+\text{Seize}] \Rightarrow \begin{cases} \underline{\text{mare}} \\ \text{etc.} \end{cases}$$

$$\underline{\text{mare}} \Rightarrow \underline{\text{inalt}} \quad / \quad - \frown \begin{bmatrix} +\text{Object} \\ +\text{Vertical} \end{bmatrix}$$

In English + Height through its entry tall accomplishes a new STR.

$$[+\text{Height}] \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Exaggeration} \end{bmatrix} \Big/ - \frown \begin{bmatrix} +\text{Phenomenon} \\ +\text{Communication} \end{bmatrix}$$

tall story - povestire exagerată brașoavă

tall talk - vorbire bombastică, imaginară

This rule is intermediary between class STR and the STR of the lexical entry.

$$\text{(II)} \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Depth} \end{bmatrix} \Rightarrow \begin{array}{l} \text{Rom. } \underline{\text{adînc}} \\ \text{Eng. } \underline{\text{deep}} \end{array}$$

Common transformations

$$\text{(1)} \begin{bmatrix} +\text{Descriptive} \\ +\text{Dimension} \\ +\text{Depth} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Profoundness} \end{bmatrix} / - \frown \begin{bmatrix} +\text{Abstract} \\ -\text{Object} \end{bmatrix}$$

$$\begin{bmatrix} +\text{Abstract} \\ -\text{Object} \end{bmatrix} \Rightarrow \text{a.} \begin{bmatrix} +\text{Abstract} \\ +\text{Intelect} \end{bmatrix}$$

deep thought gîndire adîncă

deep thinker - gînditor adînc

deep meaning - sens adînc

$$\text{b.}\begin{bmatrix}+\text{Abstract}\\-\text{Objective}\\+\text{Affective}\end{bmatrix}$$

deep affection - afectiune adîncă
deep love - iubire adîncă
deep feelings - sentimente adînci
deep sorrow - durere adîncă

figurative meanings.

$$(2)\begin{bmatrix}+\text{Descriptive}\\+\text{Dimension}\\+\text{Depth}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\end{bmatrix}\Big/\quad \begin{array}{l}\text{a.}\overset{\frown}{\begin{bmatrix}+\text{State}\\+\text{Concrete}\\-\text{Sonorous}\\-\text{Movement}\end{bmatrix}}\\ \text{b.}\overset{\frown}{\begin{bmatrix}+\text{Phenomen.}\\+\text{Sonorous}\\-\text{Movement}\end{bmatrix}}\\ \text{c.}\overset{\frown}{\begin{bmatrix}+\text{Phenomen.}\\+\text{Human}\\+\text{Breathing}\end{bmatrix}}\end{array}$$

a. deep sleep - somn adînc

b. deep silence - tăcere adîncă

c. deep sigh - oftat adînc

deep breathing - respiratie adîncă

derived meanings.

Transformations for English:

$$(3)\begin{bmatrix}+\text{Descriptive}\\+\text{Dimension}\\+\text{Depth}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\end{bmatrix}\Big/-\overset{\frown}{\begin{bmatrix}+\text{Concrete}\\+\text{Colour}\end{bmatrix}}$$

deep blue - albastru intens

deep red - roşu intens, închis

derived meaning.

$$(4)\begin{bmatrix}+\text{Descriptive}\\+\text{Dimension}\\+\text{Depth}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Descriptive}\\-\text{Dimension}\\+\text{Depth}\end{bmatrix}\Big/-\overset{\frown}{\begin{bmatrix}+\text{Value}\\\text{Music}\end{bmatrix}}$$

deep bass - bas profund

deep voice - voce gravă

GRAV is obtained in Romanian by the rewriting of the CS:

$$\begin{bmatrix}+\text{Descriptive}\\-\text{Dimension}\\+\text{Depth}\end{bmatrix}\longrightarrow \underline{\text{GRAV}}\ \text{etc}$$

(III) $\begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix}$ Rom. mare / big,

Eng. 1. big / a. $-\frown[\text{general}]$ b. $-\frown[\text{volume}]$

2. large a. $-\frown[\text{surface}]$ b. $-\frown[\text{number}]$ c. $-\frown[\text{capacity}]$

3. great / a. $-\frown[\text{degree}]$ b. $-\frown[\text{number}]$

1. a. big hall, big man
   b. big box, big book
2. a. large (big) town
   b. large (big) family, large (big) company
   c. large (big) house
3. a. great majority
   b. great deal

STR undergo partitions depending on the entries dominated by the OS (III)

Common STR

1) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix} \rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Ampleness}\end{bmatrix} \Big/ -\frown\begin{bmatrix}\text{Process}\\\text{Phenomen}\\-\text{Abstract}\end{bmatrix}$$

big fire - foc mare
great / big fight - mare bătălie

2) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix} \rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\end{bmatrix} \Big/ -\frown\begin{bmatrix}+\text{Phenomen}\\+\text{Concrete}\end{bmatrix}$$

great wind - vînt mare

great heat - căldură mare

great hurry - grabă mare

great care - grijă mare

3) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix} \rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Age}\end{bmatrix} \Big/ -\frown[+\text{Human}]$$

big boy - băiat mare
big brother - fratele cel mare

4) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix} \rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Importance}\\+\text{Quality}\\+\text{Celebrity}\end{bmatrix} \Big/ \begin{array}{l}\text{a. } -\frown[+\text{Human}]\\ \text{b. } -\frown\begin{bmatrix}+\text{Process}\\+\text{Human}\end{bmatrix}\\ \text{c. } -\frown\begin{bmatrix}+\text{Phenomen}\\+\text{Human}\end{bmatrix}\end{array}$$

a. great man - om mare

great master - mare maestru

great painter - mare pictor

Alexander the Great - Alexandru cel mare

great / big powers - marile puteri

b. great discovery - descoperire mare

great / big event - eveniment mare

great / big responsability - responsabilitate mare

c. great city - oraş mare, important

Here the entries undergoing transformations encounter the entry grand.

grand entrance, grand rebellion, grand vision

An optional transformation of word order, with stilistic value, is sometimes added in Romanian.

$$(6)\ \begin{bmatrix}+\text{Descriptive}\\+\text{Size}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Pejorative}\end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix}+\text{Phenom.}\\+\text{Communication}\end{bmatrix}$$

big words - vorbe mari

specific transformations for English

through the entries grand - great

grand uncle - unchi de al doilea

grandmother - bunică

grandfather - bunic

grandson - nepot

granddaughter - nepoată

great-grandfather - străbunic

great-grandson - strănepot

In Romanian the trasformation is valid only in colloquial style: tata mare, mama mare

(7) In English there exists a transformation of the noun determinative into an adjective determinative, a fact which leads to an alteration of the adjectival semantic function into an adverbial one:

$$\begin{bmatrix} + \text{Determinative} \\ + \text{Descriptive} \\ + \text{Size} \end{bmatrix} \Longrightarrow [\text{intensifying}] \quad / \; \text{—}\frown\text{Adj} + \text{N}$$

great big man

great fat boy

great many

The (6) transformation partially falls into this category too.

In Romanian, as well as in English this function of mare is preserved in the context of the nouns which contain in their structure a SM corresponding to the values, proportions etc. liable to evaluation.

Therefore, the semantic value of (mare) tends to extend to a general estimate of proportions.

great deal - o mulţime
great eater - mare mîncău (a pleonastic expression)
great wind - vînt mare
big fire - foc mare
big city - oraş mare

The phrases may be analysed semantically:

mulţime - +Object, + Plurality   Quantity + mare

vînt - +Process, + Ampleness

oraş - +Social Phen, + Concrete, + Spatial + Extension

In all these cases [mare] semantically models the values [number, intensity, ampleness, extension] [mare] may act as an archisemans for [numerous], [intense], [ample], [extended], etc. The same holds good for [great][big] in English.

$$\text{(VI)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \longrightarrow \begin{matrix}\text{Rom. greu / uşor}\\\text{Eng. heavy / light}\end{matrix}$$

Common transformations

$$\text{(1)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Tolerability}\end{bmatrix} \Big/ \begin{matrix}\text{a.}\ \_\ \overset{\frown}{\begin{bmatrix}+\text{Concrete}\\+\text{Digestion}\end{bmatrix}}\\ \text{b.}\ \_\ [+\text{Abstract}]\end{matrix}$$

a. heavy food - mîncare grea

b. heavy loss - pierdere grea

heavy task - sarcină grea

heavy responsability - responsabilitate grea

heavy burden - povară grea

heavy heart - inimă grea

figurative or derived meanings.

$$\text{(2)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\end{bmatrix}\text{/valuative]} \Big/ \_\ \overset{\frown}{[\text{Condition}]}$$

heavy sleep - somn greu

figurative meaning

$$\text{(3)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Force}\end{bmatrix} \Big/ \_\ \overset{\frown}{\begin{bmatrix}+\text{Animal}\\ \text{Parts of body}\end{bmatrix}}$$

heavy hand - mînă grea

heavy step - pas greu

Transformation for English

$$\text{(4)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\\+\text{Violence}\end{bmatrix} \Big/ \_\ \overset{\frown}{\begin{bmatrix}+\text{Phenomen}\\+\text{Natural}\end{bmatrix}}$$

heavy rain - ploaie puternică

heavy sea · mare agitată

heavy weather - vreme rea

$$\text{(5)}\quad \begin{bmatrix}+\text{Descriptive}\\+\text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Descriptive}\\+\text{Ampleness}\end{bmatrix} \Big/ \_\ \overset{\frown}{\begin{bmatrix}+\text{Object}\\+\text{Plurality}\end{bmatrix}}$$

heavy crop - recoltă mare

heavy meal - prînz copios

$$(6)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Derogatory}\end{bmatrix} \Big/ \begin{array}{l} \text{a.}\ \_\ \begin{bmatrix}+\ \text{Object}\\ +\ \text{Aesthetic}\end{bmatrix}\\ \text{b.}\ \_\ \begin{bmatrix}+\ \text{Activity}\end{bmatrix}\end{array}$$

a. *heavy architecture* - *arhitectură greoaie*

heavy style - *stil greoi*

heavy features - *trăsături greoaie*

b. *heavy work* - *muncă greoaie*

heavy reading - *lectură greoaie*

heavy going - *inaintare greoaie*

In Romanian the lexeme *greoi* appears related to *greu*, but unlike *greu, greoi*, semantically marks the opposition.

$$\begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Derogatory}\end{bmatrix} \Big/ \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Weight}\end{bmatrix}$$

$$(7)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Degree}\end{bmatrix} \Big/ \ \_\ \begin{bmatrix}\text{Agentive}\end{bmatrix}$$

heavy eater - *mare mincău*

heavy drinker - *mare băutor*

heavy sleeper - *om care doarme adinc*

Specific transformation for Romanian

$$(8)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Weight}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Difficulty}\end{bmatrix} \Big/ \_\ \begin{bmatrix}+\ \text{Activity}\\ +\ \text{Intellect.}\end{bmatrix}$$

Problemă grea - *difficult problem*

intrebare grea - *difficult question*

drum greu - *difficult road*

The transformation is not valid for English. There e exist, as in Romanian too, lexical rules:

$$\begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Difficultive}\end{bmatrix} \Rightarrow \begin{array}{l}\text{Eng. difficult}\\ \text{Rom. dificil}\end{array}$$

For both languages another STR acts:

$$\begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Difficulty}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Behaviour}\end{bmatrix} \Big/ \ \_\ \begin{bmatrix}+\ \text{Human}\\ +\ \text{Character}\end{bmatrix}$$

difficult people - *oameni dificili*

difficult character - *caracter dificil*

(V) $\begin{bmatrix}+\text{Descriptive}\\ +\text{Age}\end{bmatrix} \Rightarrow$ Eng. *old* / *young man*

Rom. *bătrîn* / *tînăr* $/\ \_\frown[+\text{Animal}]$

vechi / *nou* $/\ \_\frown[+\text{Object}]$

$/\ \_\frown[+\text{Abstract}]$

Under another form, we may derive

vechi from *bătrîn*

bătrîn *vechi* $/\ \_\frown[+\text{Object}]$

$\_\frown[+\text{Abstract}]$

In English the lexical entry *old* is equivalent to *bătrîn* and vechi. *Old*, unlike its antonym *young*, neutralizes the opposition $[+\text{Animal} / -\text{Animal}]$.

In both languages the same transformation is found:

(1) $\begin{bmatrix}+\text{Descriptive}\\ +\text{Age}\end{bmatrix} \longrightarrow \begin{bmatrix}+\text{Evaluative}\\ +\text{Quality}\\ \pm\text{Pejorative}\end{bmatrix} \Big/$ multiple contexts

The transformation has an extras linguistic justification.

An *old thing* may be *good*.

Old wine - *vin vechi*

Old friend - *prieten vechi*

or gone out of use, old fashioned, broken:

old chair - *scaun vechi*

haină veche - *old coat* etc.

(VI) (1) $\begin{bmatrix}+\text{Descriptive}\\ +\text{Temperature}\end{bmatrix} \rightarrow \begin{bmatrix}+\text{Evaluative}\\ +\text{Affective}\end{bmatrix}$ a. $\_\frown\begin{bmatrix}+\text{Human}\\ +\text{Nature}\end{bmatrix}$

b. $\frown\begin{bmatrix}+\text{Human}\\ +\text{Behaviour}\end{bmatrix}$

c. $\begin{bmatrix}+\text{Human}\\ +\text{Temperament}\end{bmatrix}$

The transformation takes place in both languages:

warm heart - *inimă caldă*

warm words - cuvinte calde

warm wellcome - primire caldă

For context (c) the transformation adds the lexical restriction fierbinte.

The (VI,1) transformation encounters another transformational rule:

$$\begin{bmatrix}+\text{Descriptive}\\+\text{Rhythm}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Affective}\end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix}+\text{Human}\\+\text{Temperament}\end{bmatrix}$$

hot temper - fire iute
temperament iute / fierbinte

(2) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Temperature}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Fixing time}\end{bmatrix} \Big/ \begin{array}{l}\text{a. } \overset{\frown}{-} \begin{bmatrix}+\text{Object}\\+\text{Product}\\+\text{Periodic}\end{bmatrix}\\ \text{b. } \overset{\frown}{-} \begin{bmatrix}+\text{Phenomenon}\\+\text{Abstract}\\+\text{Periodic}\end{bmatrix}\end{array}$$

news hot from the press - stiri calde/noi

(VII) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Taste}\end{bmatrix} \quad \begin{bmatrix}+\text{Evaluative}\\+\text{Objective}\end{bmatrix} \Big/ \begin{array}{l}\text{a. } \overset{\frown}{-} \begin{bmatrix}+\text{Human}\\+\text{Nature}\end{bmatrix}\\ \text{b. } \overset{\frown}{-} \begin{bmatrix}+\text{Abstract}\\+\text{Affective}\end{bmatrix}\end{array}$$

a. sweet friend - prieten dulce
sweet nature - fire dulce
b. sweet life - viaţa dulce
sweet words - cuvinte dulci

figurative meaning.

(2) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Taste}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Agreeable}\\+\text{Intensity}\end{bmatrix} \Big/ \begin{array}{l}\text{a. } \overset{\frown}{-} \begin{bmatrix}+\text{sonorous}\end{bmatrix}\\ \text{b. } \overset{\frown}{-} \begin{bmatrix}+\text{light}\end{bmatrix}\end{array}$$

The transformation is cancelled for the formatives acru/sour amar/bitter

a. sweet sound - sunet dulce
sweet voice - voce dulce
b. sweet light - luminĂ dulce

(3) $$\begin{bmatrix}+\text{Descriptive}\\+\text{Taste}\end{bmatrix} \Rightarrow \begin{bmatrix}+\text{Evaluative}\\+\text{Aesthetic}\end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix}+\text{Human}\\ \text{Especially}\\+\text{Feminine}\,/\\+\text{young}\end{bmatrix}$$

sweet girl - fată dulce

sweet child - copil dulce

figurative meaning.

(VIII) $\begin{bmatrix} + \text{Descriptive} \\ + \text{Tactile} \end{bmatrix}$

common Transformations:

(1) $$\begin{bmatrix} + \text{Descriptive} \\ + \text{Tactile} \end{bmatrix} \Rightarrow \begin{bmatrix} + \text{Evaluative} \\ + \text{Severity} \end{bmatrix} \Big/ \begin{array}{l} a.\ \begin{bmatrix} + \text{Human} \\ + \text{Nature} \end{bmatrix} \\ b.\ \begin{bmatrix} + \text{Social time} \\ + \text{generalised} \end{bmatrix} \\ c.\ \begin{bmatrix} + \text{Time} \\ + \text{Meteor} \end{bmatrix} \end{array}$$

a. hard man - om aspru

b. hard times - vremuri aspre

c. hard weather - vreme aspră

hard frost - ger aspru

hard winter - iarnă aspră

For the antonym soft, the transformation is often cancelled in Romanian at (b) being replaced by blind obtained through another transformation.

a. soft nature

soft character

b. soft life

c. soft rain

soft weather

The transformation is partially valid for Romanian. Context (a) is ambiguous. There may function another transformation

$\begin{bmatrix} + \text{Evaluative} \\ - \text{Authority} \end{bmatrix}$ om moale, fire moale

Romanian moale apparently applies the transformation

$$\begin{bmatrix} + \text{Descriptive} \\ + \text{Nature} \end{bmatrix} \Rightarrow \begin{bmatrix} + \text{Evaluative} \\ + \text{Positive} \end{bmatrix}$$

(see below), through blind

It has been observed that a thorough analysis of the transformations imposes the presentation of these situations of transformational cancellations. The cancellations are only concerned with the lexical level. It is, however, a way of proving the permanent interpenetration of the lexical aspect with the semantic one.

$$(2)\begin{bmatrix}+\text{Descriptive}\\+\text{Tactile}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Descriptive}\\+\text{Intensity}\end{bmatrix}\Big/\overset{\frown}{-}[+\text{Phonetic}]$$

hard consonants X- consoane dure

soft consonants - consoane moi

$$(3)\begin{bmatrix}+\text{Descriptive}\\+\text{Tactile}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Evaluative}\\+\text{Intensity}\end{bmatrix}\Big/\overset{\frown}{-}[+\text{Sensation}]$$

[+ Sensation] a. [+ Sound] soft voice - voce moale/blîndă

b. [+ Colour]
soft hues - nuante moi
soft colours - culori moi

c. [+ Taste] soft drinks - băuturi nealcoolice

d. [+ Light] soft light - lumină moale
soft rays - raze moi

In Romanian the transformation acts partially; it interferes with the transformation $\begin{bmatrix}+\text{Descriptive}\\+\text{Nature}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Evaluative}\\+\text{Intensity}\end{bmatrix}$

through blînd or $\begin{bmatrix}+\text{Descriptive}\\+\text{Taste}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Evaluative}\\+\text{Intensity}\end{bmatrix}$

through dulce

$$(4)\begin{bmatrix}+\text{Descriptive}\\+\text{Tactile}\end{bmatrix}\Rightarrow\begin{bmatrix}+\text{Descriptive}\\+\text{Hardness}\end{bmatrix}\Big/\overset{\frown}{-}[+\text{Object}]$$

tender meat - carne moale
tough meat - carne tare

Being given the transformation (VIII,4), a new transformation, but only for Romanian, occurs.

$$(5)\begin{bmatrix}+\text{Descriptive}\\+\text{Resistence}\\\text{to pressure}\end{bmatrix}\Rightarrow[+\text{Force}]\quad\Big/\ \text{diverse contexts}$$

strong voice - glas tare

strong expression - expresie tare

the stronger sex - sexul tare

strong wind - vînt tare

In en English (force) strong / weak. The same as in Romanian [(force)] puternic / slab. (6) Another transformation is derived from (5)

$$[+\text{Force}] \Rightarrow [+\text{Resistence}] \;/\; -\frown[+\text{Concrete}]$$

The result of this transformation partially overlaps the one at (5), the expressions being ambiguous:

the stronger sex - sexul tare

strong man - bărbat puternic etc

$$(7)\quad [+\text{Resistence}] \Rightarrow \begin{bmatrix} +\text{Resistence} \\ +\text{Moral} \\ +\text{Firmness} \end{bmatrix} \;/\; -\frown\begin{bmatrix} +\text{Human} \\ +\text{Moral} \end{bmatrix}$$

strong character - caracter tare

The (8) transformation derives from (5)

$$(8)\quad [+\text{Force}] \Rightarrow [+\text{Concentration}] \;/\; -\frown[\text{Substance}]$$

strong beer - bere tare

strong drinks - băuturi tari

strong solution - soluție tare

We also have this STR from (5)

$$(9)\ [+\text{Force}] \Rightarrow [+\text{Intensity}] \;/\; \begin{array}{l} \text{a.}\ -\frown\begin{bmatrix} +\text{Phenomenon} \\ +\text{Atmospheric} \end{bmatrix} \\ \text{b.}\ -\frown\begin{bmatrix} +\text{Disposition} \\ +\text{Feelings} \end{bmatrix} \\ \text{c.}\ -\frown[+\text{Process}] \end{array}$$

The transformation is common in other languages, but it encounters different lexical entries, which become semantically equivalent, as a result of certain prior STR.

a. hard wind - vînt tare

hard frost - ger tare / puternic

heavy rain - ploaie puternică

b. strong wish - dorință puternică

strong will - voință puternică

c. heavy / strong attack - atac puternic

tare appears as dominated by CS {Force} through STR (VIII,4). In English it is the same with hard. Heavy appears as dominated by CS {Force} through STR (IV,4) mentioned above.

$$(10)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Resistence}\\ \text{to pressure}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Difficulty}\end{bmatrix} \Big/ \begin{array}{l} a.\ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Activity}\\ +\ \text{Intel.}\end{bmatrix}\\ b.\ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Affection}\end{bmatrix}\\ c.\ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Sensation}\end{bmatrix}\end{array}$$

a. hard to understand - greu de inteles

hard question - intrebare grea

hard reading - lectură dificilă

b. hard to please - greu să placi

c. hard to hear - greu de auzit

The only exceptions in Romanian are tare de urechi, tare de cap, but also greu de cap

$$(IX)\quad (1)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Transparency}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evalutive}\\ +\ \text{Evidense}\end{bmatrix} \Big/ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Relation}\\ +\ \text{Abstract}\end{bmatrix}$$

clear situation - situatie clară

$$(2)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Transparency}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Evaluative}\\ +\ \text{Intelligi-}\\ \text{bility}\end{bmatrix} \quad \begin{array}{l} a.\ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Communica-}\\ \text{tion}\end{bmatrix}\\ b.\ \overset{\frown}{\_}\begin{bmatrix}+\ \text{Phenom.}\\ +\ \text{Intel.}\end{bmatrix}\end{array}$$

a. clear answer - răspuns clar

b. clear problem - problemă clară

clear mind - minte clară

clear words - cuvinte clare

special transformations occur in English.

$$(3)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Transpar.}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Complete}\end{bmatrix} \Big/ \overset{\frown}{\_}\begin{bmatrix}\text{Interval}\\ \text{Time}\end{bmatrix}$$

two clear days - două zile incheiate

$$(4)\quad \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Transp.}\end{bmatrix} \Rightarrow \begin{bmatrix}+\ \text{Descriptive}\\ +\ \text{Clearance}\end{bmatrix} \Big/ \begin{array}{l} a.\ \overset{\frown}{\_}\begin{bmatrix}\text{Route}\end{bmatrix}\\ b.\ \_\begin{bmatrix}\text{Perspective}\end{bmatrix}\end{array}$$

a. clear coast - coastă liberă

clear road - drum liber

b. clear space

clear view of sea

horizon is clear of haze

$$(\text{X}) \quad \begin{bmatrix} +\text{Descriptive} \\ +\text{Density} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Concentration} \end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix} +\text{Abstract} \end{bmatrix}$$

Idee densă

stil dens

The transformation occurs only in Romanian. English applies the lexical rule:

$$\begin{bmatrix} +\text{Concentration} \end{bmatrix} \Rightarrow \left\{ \begin{array}{ll} \text{Concentrated} & / \quad \overset{\frown}{-} \begin{bmatrix} +\text{Concrete} \\ \text{Generalized} \end{bmatrix} \\ \text{Concise} & / \quad \overset{\frown}{-} \begin{bmatrix} +\text{Abstract} \end{bmatrix} \end{array} \right.$$

$$(\text{XI}) \quad \begin{bmatrix} +\text{Descriptive} \\ +\text{Sonorous} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ -\text{overt} \end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix} +\text{Phenom.} \\ +\text{Communic.} \end{bmatrix}$$

The transformation is valid only for Romanian.

sentimente surde

iubire surdă

durere surdă

In English we heave the lexical rule:

$$\begin{bmatrix} -\text{overt} \end{bmatrix} \Rightarrow \left\{ \begin{array}{l} \text{hidden} \\ \text{secret} \end{array} \right. \Big/ \overset{\frown}{-} \begin{bmatrix} +\text{Phenom.} \\ +\text{Communic.} \end{bmatrix}$$

$$(\text{XII}) \quad \begin{bmatrix} +\text{Evaluative} \\ +\text{Aesthetic} \end{bmatrix} \Rightarrow \text{Rom. } \underline{\text{frumos/urît}} \text{ etc.}$$

In English the rule is sensitive to the context:

$$\begin{bmatrix} +\text{Evalutive} \\ +\text{Aesthetic} \end{bmatrix} \Rightarrow \left\{ \begin{array}{ll} \underline{\text{beautiful}} & / \overset{\frown}{-} \begin{bmatrix} \text{generalised} \\ \text{context} \end{bmatrix} \\ \underline{\text{handsome}} & \\ \underline{\text{good looking}} & / \overset{\frown}{-} [\text{men}] \\ \underline{\text{nice}} & \\ \underline{\text{fine}} & / \overset{\frown}{-} [\text{things}] \\ \underline{\text{beautiful}} & \\ \underline{\text{pretty}} & / \overset{\frown}{-} [\text{women}] \end{array} \right. \Bigg/ \quad \underline{\text{ugly}}$$

$$(1) \quad \begin{bmatrix} +\text{Evaluative} \\ +\text{Aesthetic} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Quality} \end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix} +\text{Phenom.} \\ +\text{Abstr.} \end{bmatrix}$$

nice idea - idee frumoasă

nice character - *caracter frumos*

fine manners - *conduitĂ frumoasĂ*

nice deed - *faptĂ frumoasĂ*

fine / *beautiful* *thought* - *gînd frumos*

Among the lexical entries dominated by CS $\begin{bmatrix} +\text{Evaluative} \\ +\text{Aesthetic} \end{bmatrix}$ in English the (XII,1) rule undergoes certain partitions; generally *nice*, *fine* are the most subjected to transformation. beautiful is the general term of aesthetic appraisal *nice*, *fine* better correspond to the (XII, 1) transformation in (Quality).

(2) $\begin{bmatrix} +\text{Evaluative} \\ +\text{Aesthetic} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Supportability} \end{bmatrix} \Big/ \overset{\frown}{-} \begin{bmatrix} \text{multiple} \\ \text{context} \end{bmatrix}$

nice/bad smell - *miros frumos/urît*

(3) $\begin{bmatrix} +\text{Evaluative} \\ +\text{Aesthetic} \end{bmatrix} \Rightarrow \begin{bmatrix} +\text{Evaluative} \\ +\text{Considerable} \end{bmatrix} \Big/ \overset{\frown}{-} [+\text{Value}]$

In English the transformation is achieved by *nice*, *fine* and even *handsome*.

Handsome fortune - *avere frumoasĂ*

2.2 STR of lexical entries

Here also we have rules common for both languages and specific rules for one of the two etc.

2.2.1. Common rules

(1) $\text{albastru} \Rightarrow \begin{cases} \text{a. } \textit{nobil} \quad / \quad \textit{sînge}\overset{\frown}{-} \\ \text{b. } \textit{trist} \quad / \quad \textit{inimĂ}\overset{\frown}{-} \\ \qquad\qquad\quad\;\; \textit{viaţĂ}\overset{\frown}{-} \end{cases}$

a. *sînge albastru* - *blue blood*

b. *inimĂ albastrĂ*

viaţĂ albastrĂ

in English in a large context *blues, to be in the blue*.

(2) *cald* ⇒ *călduros* / *îmbrăcăminte*$\overset{\frown}{-}$

îmbrăcăminte caldĂ - *warm clothes*

(3) *scurt* ⇒ *miop* / *vedere*$\overset{\frown}{-}$

vedere scurtĂ - *short sighted*

(4) uscat → { a. fără salivă / gură⁀ –
b. fără grăsime / piele⁀ –
c. fără sevă / plantă⁀ –

a. gură uscată - dry mouth

b. piele uscată - dry skin

c. plantă uscată - dry plant

(5) verde → { a. plin de sevă / plantă⁀ –
b. necopt / fruct⁀ –

a. plantă verde - green plant

b. fruct verde - green fruit

2.2.2. Specific LR for English

(1) high → not out / ⁀– dress   high dress
⁀– collar   high collar

(2) soft → { a. non alcoholic / ⁀– drink
b. easy / ⁀– job

a. soft drink

b. soft job

2.2.3. Specific LR for Romanian

(1) subtire → manierat / om⁀ – : om subtire

(2) gros → compact / intuneric⁀ –: intuneric gros

3. Conclusions

3.1. Regarding the contrative material

The inner movement of meanings, the relationship among various CS, the relationship between CS and contexts, can be better observed by adding a STE corpus to the dictionary. From the point of view of contrastive analysis these relationships may be detected in parallel.

For instance:

(1) A parallelism as to the opposition (concrete/abstract) is to be noticed.

Both languages achieve the transferance of adjectives in the contexts $\begin{bmatrix}+\text{ Object}\\+\text{ Concrete}\end{bmatrix}$ to $\begin{bmatrix}+\text{ Phenom.}\\+\text{ Abstract}\end{bmatrix}$

Where they meet specific adjectives with which they had relations of synonymity.

deep water - deep / profound meaning

piatră grea - problemă grea / dificilă

The same transferance can be noticed in the context

$$\begin{bmatrix}+\text{ Object}\\+\text{ Concrete}\end{bmatrix} \quad \text{to} \quad \begin{bmatrix}+\text{ Abstract}\\+\text{ Human}\\+\text{ Moral}\end{bmatrix}$$

apă caldă - fire caldă / prietenoasă

high hill - high / noble feeling

om sănătos - concepție sănătoasă / bună

clear water - clean / loyal man

These meanings correspond to figurative meanings. In the case of adjectives the semantic transferance is associated with a modification of the significance function, marked by the opposition (+ Descriptive/+ Evaluative). In the first case (+ Descriptive), the objects are analyzed, described, in the second case (+Evaluative), they are estimated from the point of view of quality, opportuneness, necessity, etc.

There exists a transference among contexts corresponding to the sphere of sensations; the transformation is of synesthesis.

[+ Sonority] and [+Taste] : sunet dulce / sweet voice

[+ Light] and [+ Taste] / [+ Tactile] : lumină dulce / soft light

[+ Taste] and [+ Tactile] : apă moale / soft water

[+ Colours] and [+ Tactile] : nuanțe moi / soft hues

[+ Sonority] and [+ Clarity] : voce clară / clear voice
ton clar / clear tone

[+ Olfactory] and [+ Taste] : miros acru / sourish smell
miros acid

(2) A greater number of transformations is to be found in English.

STR (I,4) *High street*, *high tea* etc.

STR (I,5) *high wind, high spirits*

STR (I,6) *high time, high noon*

STR (II,3) *deep blue, deep red*

STR (III,6) *great grand-son etc*.

STR (III,7) *great big man*

STR (IV,4) *heavy rain, heavy sea*

STR (IV,5) *heavy crop, heavy meal*

STR (IV,7) *heavy eater, heavy sleeper*

STR (VIII,1o) *hard question, hard reading*

STR (IX,3,4) *two clear days, clear road*

There are situations in which Romanian displays transformations which do not occur in English:

STR (IV,9) *problemĂ grea*, *drum greu*

STR (X) *stil dens, idee densĂ, continut dens*

STR (XI) *sentimente surde, iubire surdĂ*

(3) There are situations when a language substitutes a transformation by another. English lacks the transformation (IV,8) *intrebare grea* but it has (VIII, 1o) *hard question*.

The (VIII, 3) is partially achieved in Romanian. It meets the (XII,1) transformation.

soft light - luminĂ moale / *blîndĂ*

soft voice - voce blîndĂ / caldĂ through the (VI,1)transformation.

(4) From the facts expounded at (1) - (3) the conclusion may be drawn that the existence of transformations accounts for the presence of polysemanticism, the number of transformations, the degree of polysemy and semantic ambiguity.

Transformations contribute to the enriching of synonymy. Through the (VIII,5) transformation *tare* becomes synonymous with *puternic*, the same for English, *hard* becomes synonymous with *strong*. Through the (VIII, 9) transformations all become synonymous with Rom. *intens* / Engl. *intense*. Through transformation (IV,4) the English *heavy* falls into this synonymic series too. In such a way that the CS [+ Descriptive / + Intensity] dominates:

Rom. *tare* / *puternic*^{M}/ *intens*

Engl. *hard* / *strong* / *intense* / *heavy*

of course, contextually sensitive.

The lexical rules of rewriting a CS in several context-sensitive lexical entries may lead in a language, in contrast with another, to the phenomenon of the neutralization of certain oppositions. E.g. *mare* in Romanian neutralizes the opposition

[+ Space / + Area] : *oras mare* / *creion mare*

large town / **large book*

**large pencil*

inalt neutralises the opposition

[+ Human / – Human] : *om inalt* / *munte inalt*

**high man* / *high mountain*

frumos neutralises the opposition

[+ Man / + Woman] : *bărbat frumos* / *femeie frumoasă*.

handsome man / **handsome woman*

In English unlike Romanian, *old* neutralises the opposition

[+ Animal / – Animal] :

old man / *old chair* : *om bătrîn* / **scaun bătrîn*

As an exception of neutralization for Romanian may be given *tuică bătrînă*.

In Romanian the neutralization is more frequent, the number of contextual restrictions of CS being smaller.

Specific methods of balancing the system may be remarked for each language.

(5) What our study has not succeeded in achieving, but considers of extreme necessity is the manner in which semantic transformation behaves towards the styles of language.

3.2 Theoretical Conclusions.

3.2.1. It has been observed that in the analysis of a lexicon the transformational method superposes the distributional method exactly. The structural types established together with Associate Professor Edith Iarovici, on the basis of which we are drawing up the contrastive dictionary, have an equilisation with the types which could be established on the basis of the analysis of the transformations (not "transformational").

E.g. The same transformations and the same number of transformations = identical distribution.

Different transformations (meaning or number) = different distribution) etc.

3.2.2. Transformation in our acception overlaps the traditional meaning of semantic change. An extralinguistic study could motivate the regularity of certain semantic transformations.

Thus the anthropological parallelism concrete world / moral world or concrete world / ideal world may be accounted for.

The phenomenon illustrates the isomorphic representation of nature in human mentality. At the same time, the systematic manner of figurative transformation of meanings the transferense from concrete towards abstract, accounts for the necessity of the intuitive in the spiritual world.

3.2.3. The method of semantic transformation, unlike that of semantic distribution raises the question both of the evolution of meanings as well as of their frequency. From the evolutive point of view the place of neologisms may be established in a language. We may casually notice that for Romanian, the meanings obtained by transformation foretell some neologisms,

e.g. : *greu* - *dificil*
Înalt - *superior; nobil*
mare - *celebru* etc.

A statistical study would establish the structural relation of polysemy and synonymy in the two languages. Here again we express our regret of not having any modern dictionaries of the frequency of meanings available.

THE INDETERMINACY OF SEMANTIC INTERFERENCE

by William Nemser and Ileana Vincenz

1. Introduction

1.1. The field of contrastive linguistics, which has attained increasing prominence during the last two decades, is concerned with the implications of structural differences and similarities among languages for foreign language acquisition. Thus an ultimate theoretical objective of the field is the development of principles permitting the prediction and explication of learning characteristics on the basis of the contrastive analysis of language. The significance of approximation to this objective both for general linguistic theory and for the practical application of linguistics to language learning and teaching is obvious.

The early theoretical formulations of F.Boas, E.Polivanov and V.Mathesius, and more recently and extensively, those of C. Fries, E.Haugen and U.Weinreich, represent important and basic steps toward development of principles with such predictive and explanatory power. Reasearch conducted within the general theoretical framwork established by these scholars has yielded results of considerable scientific interest and practical value. Nevertheless it must be conceded that attainment of the goal of a unified theory of contrastive linguistics remains in the distant future.

Unresolved problems include the fact that different language models often yield conflicting predictions and explanations, that predications are often ambiguous or simply inaccurate, that learning behavior (in the form of facilitation or retardition) is often not explicable by reference to contrastive factors, that frequently even the discrimination of contrastive and non-contrastive factors is not possible, and so on.

These problems can be traced to weaknesses in traditional contrastive principles including a dependency on questionable or simplistically interpreted psychological concepts, an exaggerated faith in current theories of language structure particularly as regards their behavioral relevance, a failure to take into account the dynamic nature of the learning process itself by ignoring the role in subsequent learning of the learner's growing competence or language-learning ability as factors in foreign language learning.

However without undue optimism it can be anticipaed that on-going or projected research in contrastive linguistics will contribute significantly to overcoming the cited weaknesses in contrastive principles. Important advances should result from investigation of the approximative system hypothesis according to which language learners in the same contact situation employ typologically related sui-generis language systems intermediate between those of their source and target languages. Similarly feasible and profitable would be the further differentation and specification of transfer and innate developmental factors in second language acquisition through the introduction of more rigorous contrastive analytic procedures and the isolation of identities both among the learning characteristics of foreign language learners in different contact situations and between first and second language learners.

Nevertheless, despite the advances to be anticipated from future research in the field of contrastive linguistics, there is reason to believe that there are certain major inherent limitations of the evolution of contrastive principles. While emphatically denying the allegation of some linguists that research in the field faces an impasse, it is the intention of this study to suggest the nature of the limitations by reference to the contrastive analysis of lexical systems where they are perhaps most clearly exemplified.

1.2. The hypothesis dicussed in this study states that a significant and apparently uneliminable element of randomness characterizes the learner's establishment of correspondances between lexical elements in his base and target languages and that, therefore, the nature of lexical interference in a given learning situation is largely unpredictable . Note that this claim goes beyond the one examined in the extensive literature testing the validity of predictions derived, in accordance with the principles of contrastive linguistics, from a comparison of specific aspects of the sound systems, grammars or lexicons of the learner's base and target languages. It makes the more fundamental allegation that, at least in the case of the contact of lexical structures in the learning situation, even the formulation of predictions often becomes impossible.

The follwing discussion will operate with two familar concepts appearing in recent semantic research which we all designate the semantic feature (or maker) and the semantic feature complex - referred to as a "reading" in the transformational semantic theory of J.Katz and J.Fodor. These concepts have achieved general acceptance among supportes both of the generative syntax - N.Chomsky, J,Katz and J.Fodor, P.Postal etc. - and of generative semantics - J.McCawley, etc. Moreover, the idea of a minimal semantic unit analogous to the phonological feature has not been the object of attack by linguists sharply critical to other aspects of semantic theories, e.g. Weinreich in his critical appraisal of the theory of J.Katz and J.Fodor.

However it should be stressed that the term "semantic feature" is employed as in the transformationalist therefore cited and not in the sense of E. Coseriu's "classeme" or B.Pottier's "sememe", both of wich are structuralist concepts, since the transformationalist viewpoint appears to offer the advantage of permitting a more uniform approach to language description by taking into account similarities between phonological and lexical structure.

The semantic feature (or marker) and the feature complex (or reading) are concepts related to the hypothesis of the universality of the semantic component. In particular they reflect the assumption that the languages of the world utilise overlapping selections from a common inventory of features (analogous to the universal phonological inventory of the Jakobsonian theory), and that any two languages will share the majority of the features they utilise. This assumption of universality permits both a formalized description of languages based on common concepts and the comparative and contrastive analysis of languages.

The following discussion limits itself to the first step in a contrastive semantic study, dealing with lexemes abstracted from their syntagmatic context and analyzed in terms of their paradigmatic interrelations. (The other component of the semantic model of a language, namely the syntagmatic relations between the lexemes, would form the object of a second stage in a semantic contrastive analysis).

The lexemes will be viewed as clusters of feature complexes - the "senses" or "meanings" of traditional semantics. For present purposes further analysis of these complexes into their constituet features is unnecessary.

The discussion will be based on a contrastive analysis of a number of English lexemes with the sets of Romanian synonyms which are their translation equivalents.

1.4. The discussion will also operate with familiar contrastive concepts, Specifically it will be assumed that learners tend to identify base and target language elements which are typologically similar. To the extent that the correspondence between these elements is exact, learning is facilitated by transfer, but where they differ interference will occur in the form of distortion of the target language element in the direction of conformity with its base language counterpart. In the case of phonology, where the interference involves loss of a target language distinction and the consequent coalesce of categories, "underdifferentiation" is said to have occurred; where it involves the importation of a distinction and the establishment of a new phonemic category, "overdifferentiation" has occurred. Analogously, the contact of lexical structures can result in the reorganisation of target language categories. Here interference can entail either the extension of the semantic range of a target language lexeme to include additional meanings (feature complexes) on the model of a base language lexeme or the restriction of this semantic range to exclude meanings proper to this target language lexeme.

2. Data analysis.

2.1. The following analysis includes an examination of the lexical paradigmatic relations in a limited corpus of Romanian words corresponding to twelve English words.

We have utilised the definitions cited in Webster's Seventh New Collegiate Dictionary, Springfield,Massachusetts, 1965 and Dictionarul limbii române moderne, Bucureşti, 1958, However, we have not hesitated to make emendations suggested by our knowledge of the two languages as native speakers.

The English lexemes - nouns, adjectives and verbs - were drawn from a list of words characterized by diachronic persistence and wide distribution among the languages of the world:[1]

Nouns	Adjectives	Verbs
ear	bad	come
eye	dry	out
hand	dull	give
time	sharp	hold

These particular words were selected as illustrative of the complex relationships which can exist between target language terms and their base language translation equivalents. Each of the E/nglish/ lexemes corresponds to the group of partially synonymous R/omanian/ lexemes which, taken together, represents its semantic equivalent:

Nouns

E ear = R ureche, spic

E eye = R ochi, ureche, copcă, mugur

E hand = R mînă, limbă, parte, scris, palmă, doză

E time = R. timp, stagiu, tempo, ceas, oară, rînd

Adjectives

E bad = R rău, supărat, slab

E dry = R uscat, secat, sterp, sec, ironic, plicticos

E dull = R prost, inert, stins, slab, noros, monoton
banal

E sharp = R ascuţit, tăios, tare, iute, concentrat, viclean, sever, supărăcios, clar, brusc, diez.

---

[1] See M.Swadesh, "Towards a greater accuracy in lexicostatistic dating." IJAL vol.21, 1965, p.132.

Verbs

E *come* = R *veni*, *ajunge*,*exista*

E *cut* = R *tăia*, *concedia*, *dilua*, *opri*, *coti*, *chiului*, *trage*, *înregistra*

E *give* = R *da*, *transmite*, *dărui*, *arunca*, *presupune*, *închina*, *prezenta*, *ceda*.

E *hold* = R *tine*, *opri*, *se incorda*, *se purta*, *continua*, *ocupa*, *rezista*, *-si mentine*, *se aplica*

Rejected lexemes included in the above-mentioned list are nouns like *head*, *heart*, *nose*, etc., adjective like *good*, *long*, *short*, etc, verbs like *dance*, *hear*, *work*, etc. which stand in one-to-one relationship with R counterparts. (Presumably interference is unlikely in these cases). On the other hand, also rejected were words like the verbs *sit* and *stand* which correspond to a single R verb, *sta*, followed by determiners:

E	R
sit	*a sta jos*
stand	*sta în picioare*

in order to place necessary limitations on data.[1]

The form of the correspondence between the selected E word and their R counterparts is represented on Figures 1 - 12.

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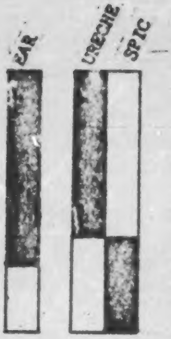
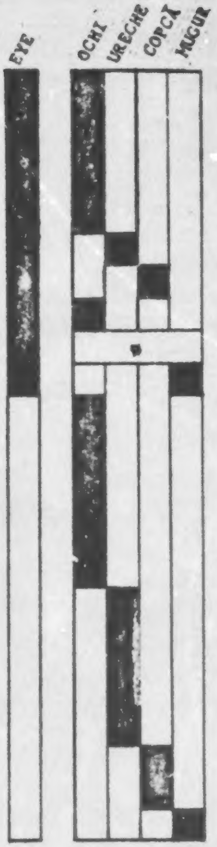
[1] The verb *sit* has a second R correspondent, namely *sedea*, a fact further increasing the complexity of the correspondence.



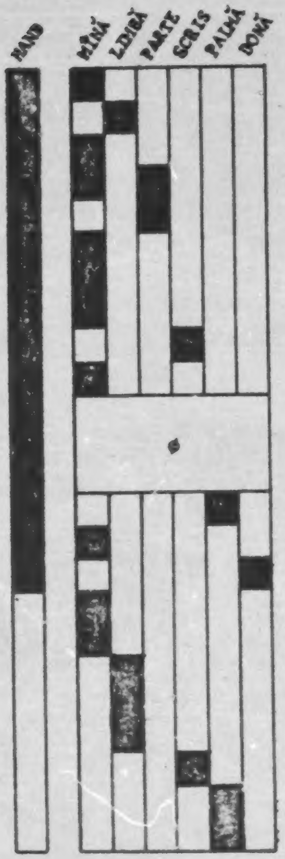
1. 'organ of hearing'
2. 'faculty of hearing'
3. 'faculty of perception or appreciation'
4. 'attention'
5. 'something resembling an ear'
6. 'fruity spike of cereal'
7. 'decorative representation of cereal spike'
8. 'streak of hair with differing color'

FIGURE 1.



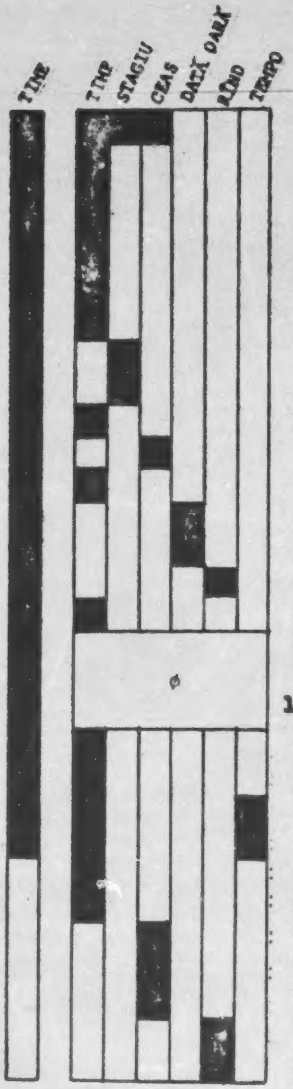
1. 'organ of sight'
2. 'faculty of seeing'
3. 'faculty of perception or appreciation'
4. 'look, glance'
5. 'point of view, judgment'
6. 'hole through the head of a needle'
7. 'loop or other catch to receive a hook'
8. 'circular marking (as on a peacock's tail)'
9. 'calm center of a storm'
10. 'undeveloped bud (as on a potato)'
11. 'face (pl.)'
12. 'little window'
13. 'delimited area with circular form (snow, sand, water)'
14. 'loop (rope), link (chain)'
15. 'burner of a cooking stove'
16. 'fried eggs'
17. 'organ of hearing'
18. 'faculty of hearing'
19. 'branchiae'
20. 'boot-strap'
21. 'attention'
22. 'a hole made in the ice covering a river'
23. 'pit, excavation (earth, stone)'
24. 'something not yet mature'

FIGURE 2.



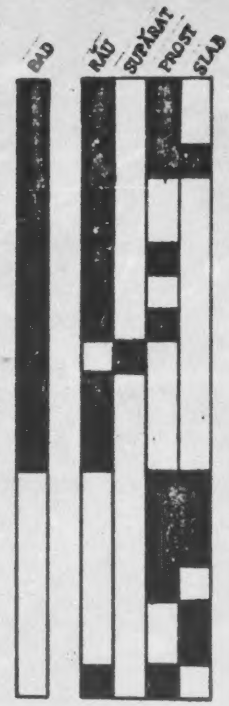
1. 'grasping organ of the arm'
2. 'indicator on a dial'
3. 'instrumental part in an action'
4. 'side, part, direction'
5. 'aspect of a subject, argument,etc.'
6. 'pledge (esp.in marriage)'
7. 'source of knownledge'
8. ' assistance'
9. 'handwritting'
10. 'performer of some work'
11. 'one employed at manual labor'
12. 'member of a ship's crew'
13. 'round of applause'
14. 'unit of measure (4 inches)'
15. 'quota of cards in a card game'
16. 'single round in a card game'
17. 'quantity (as much or as many as a hand will grasp)'
18. 'small quantity or number'
19. 'tongue'
20. 'language'
21. 'speech'
22. 'action of writing'
23. 'palm'
24. 'slap'

FIGURE 3.



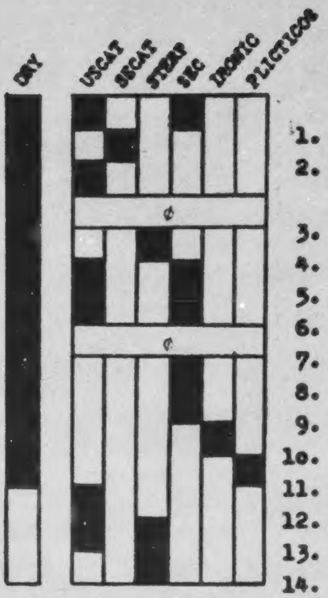
1. 'duration, period'
2. 'leisure'
3. 'occasion'
4. 'historical period :age'
5. 'conditions'   s are hard
6. 'the present' issues of the
7. 'lifetime'
8. 'term of military service'
9. 'prison sentence'
10. 'season'
11. 'specification by clock or calendar'
12. 'systems of reckoning time' (sideral vs.solar, etc.)
13. 'one of series of recurring instances'
14. 'multiplied instances' (five   s greater)
15. 'turn'
16. 'finite vs. infinite'
17. 'person's experience' (a good   )
18. 'work hours or days' (extra   )
19. 'hourly pay' (straight   )
20. 'remaining time' (how much   is there)
21. 'time out'
22. 'tempo'
23. 'rhythm'
24. 'weather'
25. 'tense'
26. 'hour'
27. 'clock, watch'
28. 'instrument resembling a watch'
29. 'line (queue)'
30. 'line of (writing)'

FIGURE 4.



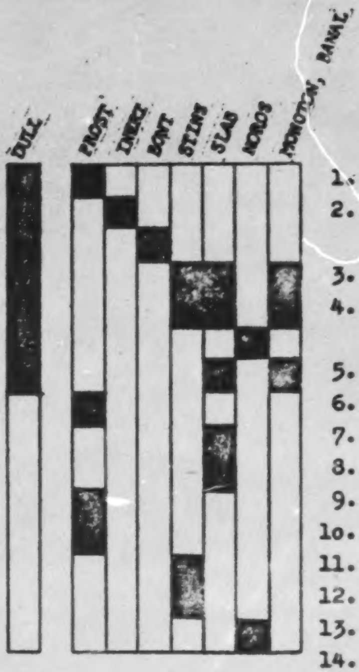
1. 'below standard, poor'
2. 'disagreeable, unpleasant'
3. 'incorrect, faultry'
4. 'decayed, spoiled'
5. 'invalid, void'
6. 'without value'
7. 'injourious, harmful'
8. 'ill, sick'
9. 'sorrowful, sorry'
10. 'evil'
11. 'mischievous, disobedient'
12. 'severe, serious'
13. 'mentally slow'
14. 'lacking brilliance, luster, brightness'
15. 'lacking distinctness, resonance'
16. 'having low social status'
17. 'not fat'
18. 'powerless'
19. 'unfertile'

FIGURE 5.


DRY
USCAT
SECAT
STERP
SEC
IRONIC
PLICTICOS
∅
∅

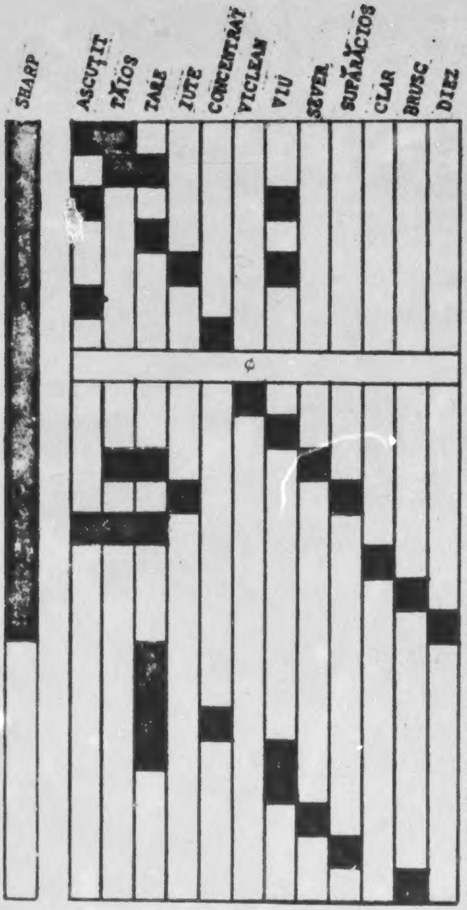
1. 'free from water, liquid, moisture'
2. 'depleted of liquid contents(a well, river, etc.)'
3. 'lacking freshness, stale'
4. 'served without butter'
5. 'not giving milk'
6. 'not shedding tears'
7. 'thirsty'
8. 'without alcoholic beverages'
9. 'not sweet'
10. 'unemotional'
11. 'ironic'
12. 'uninteresting, boring'
13. 'thin, slim(persons or body parts)'
14. 'not fertile (of land)'
15. 'unproductive'

FIGURE 6



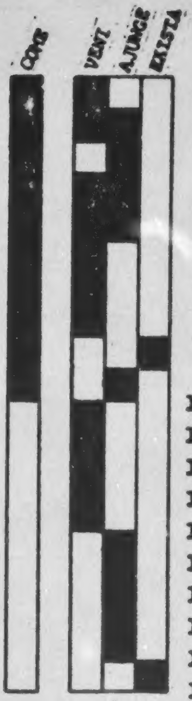
1. 'mentally slow, stupid'
2. 'insensible, listless, sluggish, inactive'
3. 'lacking sharpness of edge or point'
4. 'lacking brilliance, luster, brightness'
5. 'lacking distinctness, resonance'
6. 'cloudy, overcast'
7. 'tedious, uninteresting'
8. 'having a low social status'
9. 'not fat'
10. 'powerless'
11. 'without value'
12. 'unfertile'
13. 'extinguished'
14. 'inactive (of laws or reflexes)'
15. 'morose'

FIGURE 7



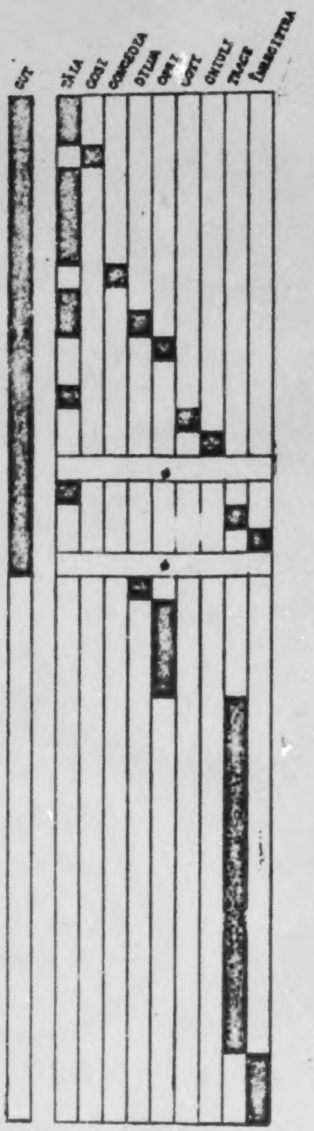
1. 'having a thin edge or fine point'
2. 'piercingly chilly (of weather)'
3. 'piercing (of a sound)'
4. 'piercing (of an odor)'
5. 'having strong flavor'
6. 'keen in intellect or perception'
7. 'keen in attention'
8. 'in excellent form'
9. 'unethically clever'
10. 'eager, brisk'
11. 'severe, harsh'
12. 'irritable, angry'
13. 'caustic'
14. 'distinct, clear'
15. 'involving sudden change'
16. 'augmented: higher than proper pitch'
17. 'solid, compact'
18. 'vigorous, strong'
19. 'with much alcohol'
20. 'bright (of colors)'
21. 'alive'
22. 'austere'
23. 'disturbing'
24. 'unexpected'

FIGURE 8



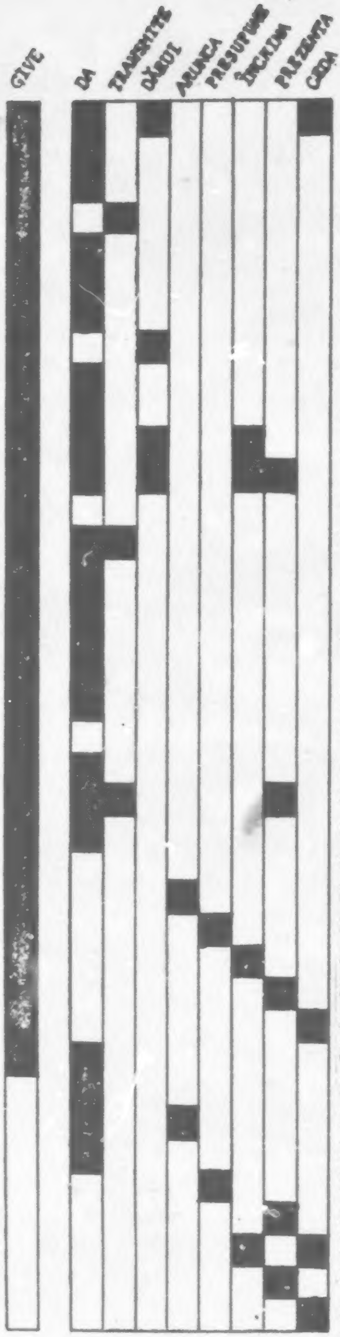
1. 'move toward, approach (lit. and fig.)'
2. 'arrive'
3. 'result in'
4. 'extend'
5. 'amount'
6. 'appear in the mind'
7. 'happen, occur'
8. 'originate'
9. 'be available, exist'
10. 'become'
11. 'visit someone'
12. 'suit, fit (of clothes)'
13. 'be the allotted share of someone'
14. 'be the relative of someone'
15. 'hit, strike'
16. 'meet someone' [rfl.]
17. 'agree with someone' [rfl.]
18. 'be enough'
19. 'live'

FIGURE 9



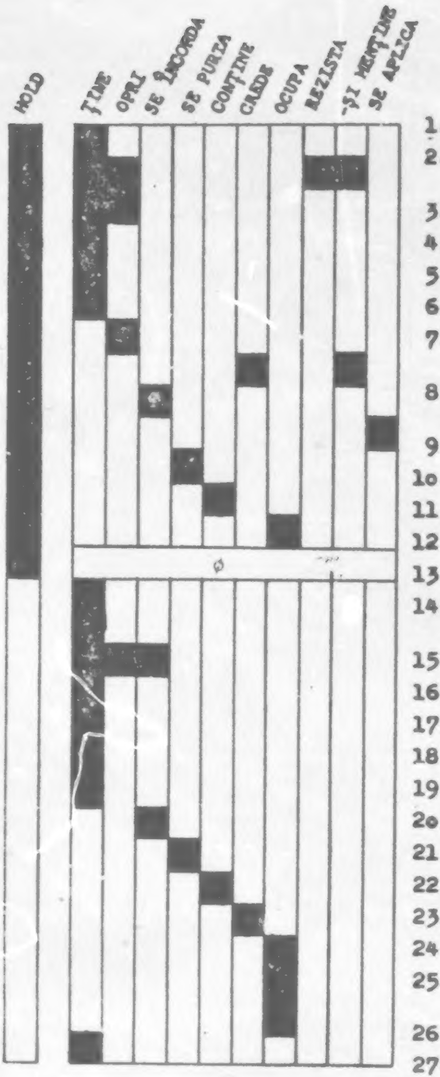
1. 'penetrate with an edge'
2. 'trim or pare'
3. 'mow or reap'
4. 'fell or hew'
5. 'divide into parts or shares'
6. 'make by, or as if by, cutting'
7. 'break, interrupt'
8. 'separate from an organization'
9. 'reduce in amount'
10. 'shorten by omissions'
11. 'dissolve, dilute'
12. 'stop or cause to stop'
13. 'intersect, cross'
14. 'change direction sharply'
15. 'absent oneself from'
16. 'ostracize'
17. 'divide (a deck of cards)'
18. 'draw a card from a deck'
19. 'record sounds'
20. 'type on a stencil'
21. 'diminish'
22. 'reside in' [rfl.]
23. 'keep something for oneself'
24. 'concentrate on' + prep. [rfl.]
25. 'master oneself' [rfl.]
26. 'move something'
27. 'put on or take off (of clothes)'
28. 'have the weight of'
29. 'direct a vehicle'
30. 'live somewhere for a limited period'
31. 'walk with difficulty' [rfl.]
32. 'get out of the way' [rfl.]
33. 'extract'
34. 'inhale, breathe'
35. 'have a good draft(of a stove)'
36. 'perform an action'
37. 'beat, strike'
38. 'blow'
39. 'have one's or its origin in' rfl.
40. 'shoot'
41. 'note'
42. 'keep in one's mind'
43. 'obtain'

FIGURE 1o



1. 'make a present of'
2. 'grant or bestow formally'
3. 'put into someone's possession'
4. 'convey, transmit'⟨~ her/his regards⟩
5. 'administer (as a medicine)'
6. 'administer (as a sacrament)'
7. 'offer as a pledge' ⟨~ his word⟩
8. 'bring forth, bear' ⟨gave him three sons⟩
9. 'produce ⟨cows ~ milk⟩
10. 'offer for consideration' ⟨~ s no reason for his absence⟩
11. 'sacrifice' ⟨gave his only son, his life, etc.⟩
12. 'devote' ⟨~ his time to debauchery⟩
13. 'occasion (pleasure, pain)' ⟨mountains ~ him pleasure⟩
14. 'cause to contract (a disease)'
15. 'inflict as punishment' ⟨~ him, five lashes⟩
16. 'deliver by bodily action' ⟨gave him a push⟩
17. 'pay ⟨he gave five dollars for the book⟩
18. 'assign (a name or title)'
19. 'provide as social entertainment'
20. 'deliver' ⟨~ a lecture⟩
21. 'present in public performance'
22. 'present to view'⟨~ the signal⟩
23. 'proffer' ⟨~ him her hand⟩
24. 'direct toward' ⟨~ him a smile⟩
25. 'direct toward' ⟨~ him a glance or look⟩
26. 'set forth as datum; assume'
27. 'propose as a toast'
28. 'present to' ⟨I ~ you our speaker⟩
29. 'yield to force or strain; collapse'
30. 'afford a view or passage'
31. 'wash, cover with color' [+ prep.]
32. 'strike, hit, beat'
33. 'be on the point of doing something'
34. 'throw'
35. 'bow' [rfl.]
36. 'renounce one's opinion'
37. 'introduce'
38. 'abate (of pain, fever, etc.)'

FIGURE 11



1. 'have or keep in the grasp'
2. 'remain or keep in a certain position or state'
3. 'own, maintain possession of'
4. 'regard, consider'
5. 'convene (a meeting, etc.)'
6. 'deliver (a lecture, etc.)'
7. 'prevent from advancing (in the military sense)'
8. 'entertain or maintain a theory or opinion'
9. 'tense one's muscles'
1o. 'apply' ⟨ the rule~s ⟩
11. 'bear or carry (oneself)'
12. 'have a capacity of'
13. 'have earned or been appointed to'
14. 'refrain from producing or using; retain'
15. 'support financially'
16. 'regard (someone) as a model'
17. 'concentrate on' [rfl.]
18. 'be part of' [+ prep.]
19. 'respect (a rule or agreement)'
2o. 'offer for sale, keep in stock'
21. 'be married to, make love to'
22. 'string (a bow), stretch'
23. 'be in fashion'
24. 'contain'
25. 'be understanding of or trust (someone), believe in (God)'
26. 'occupy'
27. 'busy'
28. 'deal with' [rfl.]
29. 'put on airs' [rfl.]

FIGURE 12

[illegible].1. The hypothesis of indeterminacy presented above will be discussed both by reference to certain general characteristics of lexical structure relevant to the problem of the prediction of lexical interference in language acquisition and by reference to relevant aspects of the acquisition process itself.

Clearly the complexity of the paradigmatic organization of the lexicon in itself poses major problems for the contrastive analysis of lexical systems and for the formulation of predictions of interference. The magnitude of these problems can be suggested by comparing them with those facing the linguist contrasting the *phonological* systems of two languages. The total number of ultimate phonological units - the distinctive features - available to the languages of the world is usually estimated at under 20. The features employed in a given language seem to number under 15, and these features are combined to form an estimated average of between 25 and 50 phonemes. The number of feature tokens characterizing a segment apparently usually numbers less than 8. While the contrastive analysis of two phonological systems does not always yield unique predictions (and different phonological models often yield different predictions), the relatively restricted number of features, and particularly the restricted use of combinational possibilities, usually limits the choices available to the learner in establishing correspondences between the phonemes of his base and target systems to, at most, two or three per unit.

On the other hand, the inventory of *lexical* units available to the average speakers is usually estimated in excess of 20,000. Moreover, research aimed at identifying the ultimate semantic components (± animate; ± masculine, etc.) is still in its earliest stages as is, therefore, the investigation of the organization of these components within lexical units. However the fact that this organization greatly exceeds in complexity that of phonological systems is evident. This increased complexity is in part a consequence of the relative size of the invetory, which implies a corresponding increase in the number of distinctive components and hence the variety of organizational relationships both within and among lexical units. This increased complexity reflects as well the replacement of the two-leveled structure of phonological units - the phonemes and their distinctive components - by a three-tiered leximic structure including, between the most general level of the lexeme (i.e. the word or morpheme) and that of the ultimate components, the semantic features, an intermediate level comprising the various meanings or "senses" of the lexeme in question. These constituent meanings, or feature complexes, in the case of the English word hand, for example, would include, among numerous others, 'grasping organ of the arm', 'indication on a dial' 'assistance', 'handwritting', 'laborer', round of applause' and so on, complexes presumably united within the same lexeme through shared features. For the sake of simplifying this purely illustrative exposition, let us assume (contrary to fact) that all lexical features are binary, and also make the highly unrealistic assumption that they are utilised with maximal economy. The surprisingly low number of 17 features ($\log_2$ 100,000) would then suffice to characterize the lexical units of a language (or dialect) with a lexical inventory of 100,000 units. However a minimum of 85 (i.e. 17 x 5) feature tokens would be required to characterize each lexeme.

A glance at the data presented in Figures 1 to 12, where E lexeme (as target language units) are compared with their R (source language) counterparts, despite the fact that the feature composition of the component complexes of these lexemes is omitted will suggest the implication for contrastive analysis of this structural complexity. The word *sharp* (Fig.4), for example, a lexeme not exceptional in this regard, includes 15 feature complexes relating it to at least 10 R words. Since none of the R lexemes share all (of even most) of the E complexes, and since each of them in turn includes complexes not reprezented in the E lexemes, even the enumeration of complementary and alternative predictions of facilitation and interference is a lengthy undertaking, and one of questionalbe utility.

2.2.2. One problem faced by contrastive analysis in studying the acquisition of lexical elements is the ambiguous status of certain of these elements themselves. These include the so-called phonesthemes, characterized by incipient semanticazition, such as E *dump*, *rump*, *hump*, *crump*, *lump*, *stump*, which seem to share the meaning 'heaviness and bluntness' or R *fleac*, *fleandură*, *flencăni*, *fleosc*, *flescăi*, with the general meaning 'of poor quality'. They also include formations like E *receive*, *concept*, *compare* and R *străpunge* 'pierce, penetrate' or *împunge* 'prick, sting', with components, namely - *cieve*, -*cept*, *com* - and - *punge* which are characterized historically by desemanticization. Since the semantic status of such elements is questionable, it follws that any prediction regarding their role as contrastive factors in language acquisition is also open to question.

2.2.3. Another factor contributing to the indeterminacy of semantic interference is the problematic structural cohesion of lexical elements: the familiar homonymy-polysemy problem. For example, is the E word *eye* in the sense 'organ of sight' the same word *eye* in the sense 'hole in the head of a needle' (see Fig.2, nos.1,6) an example of polysemy, or are these two different words, an example of homonymy? There is no obvious answer to the question, and the answer, in any case, might well vary from speaker to speaker. The same problem also obviously arises in Romanian with the *ochi* in the senses, for example, 'organ of sight' (no.2), 'burner of cooking stove' (no.15); *uscat* (Fig.6) in the senses 'free from water' (no.1) and 'thin,slim' (no.13); *prost* (Fig.7) in the senses 'mentally slow, stupid' (no.1) and 'infertile' (no.12); and *trage* (Fig.10) in the senses 'draw a card from the deck' (no.18) and 'shoot' (no.40). The dilemma this structural indeterminacy entails for contrastive analysis is obviuos: if the Romanian examples cited are instances of polysemy and structural affinities unite these paired meanings, one would anticipate that Romanian learners of English - presumably a majority- who identify, for example, E *eye* 'organ of sight' with R *ochi*, used in the same sense, would tend mistakenly to extend the semantic range of English *eye* to include the meaning 'burner' and speak of t*he eyes of a stove*; on the other hand, if *ochi* in sense 1 and *ochi* in sense 15 are discrete lexical elements, such interference would not be anticipated.

2.2.4. It is sometimes clear that the constituent meanings of a lexical item are hierarchically ordered, at least to the extent that there is a basic meaning and a set of extended meanings. Examples are again the English term *eye* and the Romanian term *ochi*, for both of which the basic meaning is apparently 'organ of sight' (Fig.2, no.1). As regards contrastive analysis, this ordering is significant because it permits the reasonable hypothesis that *eye* will be identifies by Romanian learners of English with any of the other Romanian terms such *ochi* alone shares this basic meaning with the English term. However such hierarchical ordering is not always evident. For example, in the case of the English word *bad* (see Fig.5) and *dull* (see Fig.7) there is apparently little agreement among English speakers as to which of the constituent meanings, including 'without value' (no.6), 'evil' (no.10) in the first case, and 'mentally slow' (no.1), 'lacking sharpness' (no.3), 'lacking brilliance' (no.4), and 'tedious' (no.7) in the second, is the basic meaning. A similar situation seems to obtain for the Romanian terms corresponding to E dull (Fig.7), as well as for other R words like tare (Fig.8) with the meanings 'severe, harsh' (no.11), 'solid, compact' (no.17) and 'vigorous, strong' (no.18). The implication for contrastive analysis is that for a significant portion of the vocabulary this criterion for predicting the base language model likely to be used in the interpretation of a target language term is lacking.

The various constituent meanings of a lexical element may be viewed as weighted in a different but related sense: that of relative frequency of occurrence. In the case of the English word dull,one semantic count produces a ranking beginning at the top with 'tedious' (Fig.7, no.7), 36%, descending through 'lacking brilliance' (no.4) and 'lacking resonance' (no.5) considered as a single meaning, 24%, to 'mentally slow' (no.1), 19%, 'sluggish' (no.2) considered separately, 6%, and 'listless' (no.2) also considered seperately, 4%, to 'lackinh sharpness' (no.3), 2%.[1] However,,the relevance of this ranking appears intuitively questionable in light of the obvious importance of the lowest-ranked meaning.

2.2.5. Another criterion for establishing relationships between base and target language lexical elements might clearly be the relative semantic overlap between the target language term and the various corresponding terms in the base language, However, this criterion is of questionable utility for at least three reasons. The first is that competing base language terms may agree in the number of meanings they share the target language term. This is the case for the R terms ascuţit, tăios and tare vis-à-vis E sharp (Fig.8) and for R transmite, închina and prezenta vis-à-vis E give (Fig.11). Each of the R lexemes shares three complexes with the corresponding E term, although the selections are different in all cases. There are instances when even the selection of these meanings is the same. This is the case, for the R term monoton, banal, and slab vis-à-vis the E word dull, with which all share the three meanings 'lacking brilliance', 'lacking distinctness' and 'tedious' (Fig.7,nos.4,5 and 7). Secondly since, as noted above, some lexical itemes are hierachically organized, equal weight cannot be given all shared meanings. In the third place, initial total exposure to the target language term is unlikely,i.e. dull or cut (Fig.10) will be introduced with one or several of its meanings, but hardly with an exhaustive inventory of these meanings. Thus, to base a prediction on a comparison of the full set of meanings of a target language element with those of the various base language terms is to falsify the actual situation.

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[1] Michael West, A general service list of English words, 1953, p.143

2.2.6. Similarly, since learning is a historical process distributed through time during which the learner is only gradually exposed to the target language, and since the nature of this exposure is very often unpredictable, the identification of elements in the base language with those in the target language will necessarily vary both for the same learner through time and from learner to learner. Thus the acquisition of dull in one or more of its senses will precede exposure to partially synomymous forms like blunt or stupid or monotonous for some learners but follow such exposure for others. Such differences in learning sequences must be reflected in learning differences including variation in the interpretation of the target language terms. Correspondigly, the various meanings of dull will be introduced in different orders for different lerners, also resulting in variation among Romanian learners of English in the establishment of correspondences between the English term and its various Romanian counterparts.

TIME	TIMP	SPAȚIU	CEAS	COMBINED MEANINGS		
▨	0	0	0	0	'duration'	(1)
▨	X	X	X	X	'one of series'	(15)
▨	0	X	X	?	'leisure'	(2)
▨	X	0	X	?	'prison sentence'	(9)
▨	X	X	0	?	'specification by clock'	(13)
	X	0	0	?	'weather'	(24)
	0	0	X	?	'hour'	(26)

FIGURE 13.

In the columns under the Romanian terms X indicates conflict between the Romanian and English terms regarding the distribution of the meaning, 0 indicates agreemet between the terms. In the "combined meanings" coloumn, X indicates predicted interferance, ? indicates indeterminacy.

SHARP	ASCUȚIT	TĂIOS	TARE	COMBINED MEANINGS		
▨	0	0	0	0	'caustic'	(12)
▨	X	X	X	X	'unethical'	(8)
▨	0	0	X	?	'edged'	(1)
▨	X	0	0	?	'chilly'	(2)
▨	0	X	X	?	'piercing'	(3a)
▨	X	X	0	?	'piercing'	(3b)
	0	0	X	?	'solid'	(16)
	X	0	0	?	'disturbing'	(21)

FIGURE 14

DULL	FROST	SONT	STINS	SLAS	MONOTON, BANAL	COMBINED MEANINGS		
■	X	X	X	X	X	X	'cloudy'	(6)
■	X	X	O	O	O	?	'not bright'	(4)
■	X	X	X	O	O	?	'tedious'	(7)
■	O	X	X	X	X	?	'stupid'	(1)
■	X	O	X	X	X	?	'not sharp'	(3)
	X	O	O	O	O	?	'low status'	(8)
	O	O	X	O	O	?	'extinguished'	(13)
	O	O	O	X	O	?	'powerless'	(10)

FIGURE 15

HOLD	TIME	OPRI	COMBINED MEANINGS		
■	O	O	O	'own'	(3)
■	O	X	?	'grasp'	(1)
■	X	O	?	'prevent advance'	(7)
	X	X	X	'concentration'	(17)
	X	O	?	'support financially'	(15)

FIGURE 16

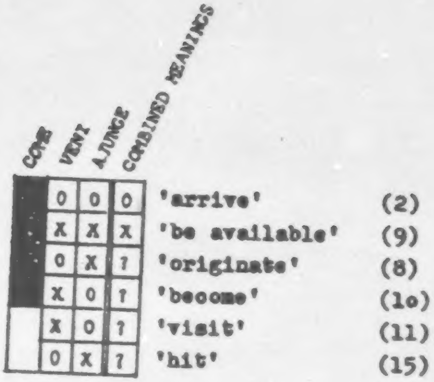
COME
VENI
AJUNGE
COMBINED MEANINGS
0 0 0 'arrive' (2)
X X X 'be available' (9)
0 X ? 'originate' (8)
X 0 ? 'become' (10)
X 0 ? 'visit' (11)
0 X ? 'hit' (15)

FIGURE 17

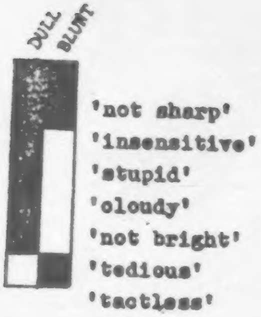
DULL
BLUNT
'not sharp'
'insensitive'
'stupid'
'cloudy'
'not bright'
'tedious'
'tactless'

FIGURE 18

2.2.7. An Analogous problem is raised be the ambiguity of *external* structural relationship among lexical elements (see Figs. 13-18). In a base system are the various semantically overlapping terms which correspond to a given target language term in competition with each other as sources of interference (i.e. as models for devient interpretation), or are the external structural affinities among some of them close enogh that their influence is additive with the selection of one as a model entailing the use of the others as well? Again the answer is uncertain and may vary with different learners. The English term *dull*, for example, may be equated by some Romanian learners of English, on the basis of shared meanings 'not bright' and 'tedious', with the Romanian term *monoton* (see Fig.7,nos.4,7).Since these meanings are also shared by the Romanian words *stins* and *slab* , can we assume that such learners will extend the range of *dull* (Fig.15) to include the senses 'extinguished' (no.13) and 'powerless' (no.10) which derive from *stins* and *slab* respectively?

Moreever, if, as seems likely, certain lexical elements sharing constituent meanings do form higher-order lexical structural structures, contrastive analysis faces yet another dilemma. Let us assume, for the sake of illustrations, that the Romanian synonyms *prost*, *bont*, *stins*, *monoton* and *banal* are structurally united by a network of shared meanings. Insofor as the associated terms agree in including or excluding a given meaning, an unequivocal prediction can be formulated regarding learning facilitation or inhibition (i.e. interference) in the acquisition of the English term *dull*. Thus since none of the Romanian terms in questions include the meaning 'cloudy' (Fig.7 no.6) and they thus unanimously conflict with *dull*, which includes this meaning, one can predict interference in the form of semantic restriction: Romanian learners of English will be inhibited from using English *dull* in this sense (see Fig.15). However, the more typical situation is one in which the inclusion or exclusion of a meaning by the synonyms constituting such a higer-order structure is *not* unanimous, as in the case of 'not bright' (no.4), an included meaning of *dull* which is shared by two others, *prost* and *bont*. Similarly the meaning 'low status' (no.8), which is not a constituent of English *dull*, is included among the meanings of *prost* but excluded from those of the other Romanian terms. In such cases, where the associated base language terms disagree regarding the distribution of a meaning constituent no prediction regarding the interpretation of the target language element appears possible.

2.2.8. It was noted earlier that the internal structure of lexical items as regards both their cohesiveness (the homonymy-polysemy problem) and their hierarchical ordering (the problem of the relative centrality of the included meanings) is often apparently interdeterminate or else subjectively defined. This indeterminacy and subjectivity must be present, to a heightened degree in the structure attributed by learners to the target system as well, a fact with important consequences for the prediction of positive or negative transfer. The Romanian learner of English who regards *eye* in the sense 'organ of sight' and *eye* in the sense of 'loop or catch' (Fig.2, nos.1,7) as two different although homophonous lexical items might be expected to extend the meaning of the second term on the basis of semantic similarity with Romanian *copcă* to include the meanings 'hole in the ice' (no.22) and 'pit, excavation' (no.23). On the other hand, such interference would appear much less likely for the Romanian learner who viewed *eye* in the two meanings as a single, although polysemous, lexical element. Similary, if he regards *ear* 'organ of hearing' and *ear* 'fruity spike of a cereal' (Fig.1, no.1,6) as descrete lexemes, hemay extend the meaning of the latter to include 'streak of hair with different color' (no.8) on the basis of association with R *spic*.

2.2.9. Finally, the attribution of external structure to the lexical elements of the target language by the learner must often combine with the "historical" factor mentioned earlier to play a significant but interminate and variable role in facilitating or inhibiting the acquisition of lexical elements. Assume for example, that a Romanian learner of English establishes a structural association, based on shared meanings, between the English *dull* and *blunt* (see Fig.18). We might hypothesize that, if he had acquired the term *dull* first, he would tend to extend the semantic range of *blunt* to include the meanings 'stupid' and 'cloudy'; on the other hand, if he had learned *blunt* first, he might be inhibited from using *dull* in these same senses, both interpretations being examples of interference not from the base language but from earlier-aquired elements of the target language.

3. *Conclusion*.

3.1. The foregoing discussion makes clear the validity of the claim that at the present stage in the development of contrastive principles, and of general linguistic theory, even the *prediction* through contrastive techniques of interference or facilitation in the acquisition of lexical elements is often not feasible. However the indeterminacy hypothesis would also make the stronger claim that the futher development of contrastive and general linguistic principles cannot eliminate a significant factor of unpredictability in language learning behavior. Clearly research, emphasizinh psychologuistic experimentation, will increase our knowledge of lexical structure, including the internal and external organization of lexical units. Such research will also yield pertinent information on the learning process itself, in particular on the nature and evolution of the learner's transitional linguistic competence - his approximative system, i.e. the structure he imputes to the target system. Unquestionably such research would considerably decrease the area of uncertainty in the prediction and explanation of language learning behavior by providing the basis for a more refined model for use in contrastive analysis. However the indeterminacy hypothesis would state that because of indeterminacies in lexical structure itself, because of the instability and unstability of individual lexical systems, because of differences among systems and among the learning characteristics and experiences of different individuals, a considerable area of uncertainty will necessarly remain.

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REPORT OF THE WORKING GROUP FOR STUDIES IN VOCABULARY

By Edith Iarovici, Rodica Mihăilă
and Elena Greavu

The working group for studies in vocabulary is compiling - on the basis of contrastive analysis - an English- Romanian dictionary made up of the most frequent 2,000 words.

The dictionary has both a *pedagogical* and a *typological* purpose. It points out the degree of difficulty in acquiring the English vocabulary and it grades them according to the similarities and dissimilarities in the lexical structures of the two languages.

I. *Theoretical Assumptions.*

Any biligual dictionary is actually a contrastive analysis "avant la lettre". Unlike the usual bilingual dictionaries, the present dictionary aims at being a *contrastive structural analysis* of the 2,000 words it includes.

The structural approach underlying the conception of the dictionary is manifest in the signalling of *various constrastive lexical types and subtypes* (see also *A Tentative Approach to Romanian - English Lexical Contrastive Analysis,* a study by Edith Iarovici and Rodica Mihăilă.[1]

The theoretical foundation of such a classification into types and subtypes is the dictionary *form-meaning*. The unity of form and meaning is represented by the word or, more precisely, by the lexeme. Since this is an English-Romanian dictionary, the English lexeme is its starting point.

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[1] In the Romanian-English Contrastive Analysis Project, Bucharest University Press, 1971. The present paper contains a few differences from the above-mentioned stdy, ewing to certain modifications brought about ba the gradual compilation of the dictionary.

The main structural relations are those of identity or non-identity of form or content. We found it necessary to add the relations of semantic distribution (obvious in the distribution of the meanings of the one and the same form, e.g. earth$_1$ - pămînt$_1$ sol; earth$_2$ - pămînt$_2$,(materie); earth$_3$ - pămînt$_3$, glob, lume; earth$_4$ - pămînt$_4$, uscat; earth$_5$ - pămînt$_5$ (ca planetă), grammatical distribution (obvious in diversification of the grammatical functions of one and the same lexeme, e.g. cut. n - tăietură, etc.; cut.adj - tăiat; cut.v - a tăia, etc) and stylistic distribution (with reference to functional styles, especially the colloquial one, and certain connotations).

On the basis of these relations, the following structural types and subtypes were established:

Cognates (C[2]), i.e. words having a similar or identical form and an identical meaning, e.g. Engl. actor - Rom. actor, Engl. animal - Rom. animal.

Partical Cognates (PC), i.e. words having an identical or similar form and a partly identical meaning. For one (or several) of the meanings, the relation is that of Cognates, for the rest it is not, e.g. Engl. confuse - Rom. a confunda (c), confuse - a încurca; Engl. brown$_1$ - Rom. brun, maro (c), brown$_2$ - bronzat; Engl. buttun$_1$ - Rom. nasture, button$_2$ - buton (c).

Diversified Cognates (Div.C) refer to those cases in which the meaning of an English word is diversified into several Romanian words, belonging to the same family of words, all of them being cognates of the English word, e.g. Engl. consideration $_1$ - Rom. considerare, consideration $_2$ - consideratie, consideration $_3$ - considerent, Engl. consciousness $_1$ - Rom. stare de cunostință, consciousness$_2$ - constiință, constientă; Engl. bar$_1$ - Rom. bară $_1$, vergea; bar$_2$ - barieră, bar$_3$ - bară$_2$; bar$_4$ - baron; bar$_5$ - bar (local)

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[2] The abbreviations in brackets are the sigles used in the dictionary.

Partly Diversified Cognates (PDiv C) represent an intermediate subtype between PC and Div.C. the diversification of the lexemes that are Cognates is only partial, e.g. Engl.Company$_1$ - Rom. companie (societate), company$_2$ - companie, trupă (teatru), company $_3$- companie (mil.), company $_4$ - companie (societate de afaceri), company $_5$ - grup.

Deceptive Cognates (Dec C) i.e. words having a similar or an identical form and different meanings e.g. English actual - Rom. real, efectiv (not Rom. actual - Engl. present); Engl. advertisment - Rom. reclamă (not Rom. avertisment - Engl. warning); Engl. corn$_{1a}$ - Rom. cereale, corn$_{1b}$ - grăunte, corn$_2$ - grîu (not Rom. corn- Engl.horn).

Partly Deceptive Cognates (PDec C), i.e. words having similar or identical forms and partly identical meanings. Unlike PC, one or several of the meanings are misleading, while the other or others are Cognates or Different Forms as compared to the Romanian word, e.g. Egl. basin$_1$ - Rom. lighean, chiuvetă, basin$_2$ - bazin (de rîu) Engl.beast$_1$ - Rom. animal, fiară, beast$_2$ - brută; Engl. block$_1$ - Rom. bloc,(de piatră, etc.) block$_{2a}$ - bloc (apartamente); block $_{2b}$ - cvartal, block$_3$ - obstacol, piedică.

Different Forms and identical Meanings (DF,IM)refer to the usual relationship between two lexemes in different languages, whose forms are unrelated, while their meanings coincide completly, e.g. Engl. beak - Rom.cioc; Engl. back$_1$ - Rom.spate, spinare, back$_2$ - (fig.)spate, back$_3$ - spate (partea din spate); Engl. bath$_1$- Rom. baie, îmbăiere, bath$_2$ - baie (apă), bath$_3$ - baie, cadă, bath$_4$ - baie (chimie).

Different Forms and Partly Identical Meanings (DF,PIM) refer to those cases in which the meanings do not coincide, but just overlap to a certain extent, e.g. Engl.*beautiful* $_1$- Rom.*frumos* *beautiful* $_2$ - *strasnic*, *grozav*, *bun* ; Engl.*bitter*$_1$ - Rom.*amar*, *bitter*$_2$ - *amar*, *amarnic*, *bitter*$_3$ - *violent*, *inversunat*.

Different Forms and Diversified Meanings (DF.Div.M.) refer to those cases in which one and the same form in English diversifies into several Romanian lexemes, e.g. Engl. *beam*$_1$ - Rom.*grindinĂ* *beam*$_2$ - *razĂ*; Engl.*beauty*$_1$ - Rom.*frumos* (ul.),*beauty*$_2$- *parte/trĂsĂturĂ frumoasĂ*, *beauty*$_3$ - *frumusete*; Engl. *beg*$_1$ - Rom. *a cersi*, *beg*$_2$ - *a ruga* (*a implora*).

Different Forms and Approximate Meanings (DF,AM) designate the situations in which the English lexeme has no perfect Romanian equivalent, therefore, it may be rendered only approximatively, by means of two or three different lexemes. Thus, the meaning of the English word *eager* is to be found at the semantic intersection of the Romanian words *dornic*, *nerĂbdĂtor*, *insetat*, *plin de interes*; the English word *bold* corresponds to the Romanian (1) *indrĂznet*, *curajos*, (2) *indrĂznet*, *nerusinat*, *cu tupeu* (3) *izbitor*, *care sare in ochi*, *in relief*.

Further subclassifications were introduced within the above-mentioned types and subtypes in view of the total or partial similarities and dissimilarities of form (from the viewpoint of structure [3] and construction respectively), grammatical status and stylistic distribution.

As far as form is concerned, besides the fact that the English and the Romanian form may be related to each other, as in the case of Cognates and Deceptive Cognates, there may exist similarities or dissimilarities of structure or construction. That is why we distinguish between:

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[3] For lack of an adequate term, we have used the word *structure* in a restricted sense, i.e. formal structure.

Similar Structure (Sim.str.) e.g. Engl. black n. - Rom. negru (1) s (conv), Engl. unconsciousness - Rom. inconstientă (derivation , Engl. childish - Rom. copilăros (derivation).

Different Structure (dif.str.), e.g. Engl. bicycle - Rom. bicicletă; Engl. blackboard - Rom. tablă; Engl. bite (n) - Rom. muscătură; Engl. comparatively - Rom. comparativ.

The term "construction" was used to mark those cases in which an equivalence in meaning (grammatical meaning icluded) corresponds to a different lexemic realisation, for instance the expression of a meaning in one language by paraphrase in the other one. (One can iclude here certain cases of DF, AM; the Romanian adverb of manner as compared to the English one; the English complex verb; the sometimes different lexical realisation of the superlative modality, aspect, etc.)

The following distinction Similar construction (sim. constr.), e.g. Engl. a bit - Rom. un pic. Different construction (dif.constr.) e.g. Engl. competing $_1$ - Rom. care concurează/ia parte la o intrecere, competing $_2$ - care face concurentă, Engl. courageously - Rom. cu curaj, in mod curajos; Engl. better - Rom. mai bun/bine, best - cel mai bun/bine; Engl. to get on a bus - Rom. a se urca in autobuz, to get off a bus - a cobori din autobuz.

Partly Different/Similar Structure (p.dif./sim.str.), e.g. Engl. loving - Rom. drăgăstos, tandru.

Partly Different (Similar Construction (p.dif./sim.constr.) e.g. Engl. before - Rom. inainte de, anterior.

The last subtypes refer to those situations in which an English lexeme corresponds to several Romanian lexemes whose structure or construction is different from its own.

In the case of C and DC, similarities of structure are normal and frequent, and it is only dissimilarties, which are interesting for contrastive analysis, that have been mentioned. But with derivatives belonging to C, both similarities and dissimilarities are worth specifying.

As concerns DF, only similarities of structure are indicated, but with their derivatives, dissimilarities are mentioned as well.

Although conversion (grammatical distribution) has both lexical and grammatical implications, it has been dealt with within similarities or dissimilarities of structure because it is extremely interesting from the point of view of contrastive analysis.

Similar or different semantic distribution has not been dwelt upon at length in the dictionary. It is only implied in the distributional specifications : PC, Div C, PDivC, PDecC, PiM, DivM.

In the case of PC and PDC, the relations of DF for the other meanings have also been mentioned, e.g. Engl.*absence* $_1$ - Rom. *lipsă*, *absence*$_2$ - *absentă*. The relation is PC with DF (1) (See dictionary sample below, p...).

Engl.*able*$_1$ - Rom. *capabil*, *in stare*, *able*$_2$ - *capabil*,*abil*. The relation isPDC with C(2) (See dictionary sample below, p....)

There are numerous cases of DF one of whose meaning can be C. We have chosen to define them as DF whenever the frequency of the C meaning is smaller than of the other meanings. The examples usually belong to recent borrowings from English (neologismus), which have sometimes acquired a specialised (narrowes) meaning in Romanian, e.g. Engl.*game* $_1$ - Rom.*joc*, d*istractie*, *game* $_2$ - *joc*$_2$, *partidă*, *game*, *joc*$_3$, *repriză*, *ghem* (tenis). The relation established is DF, IM with C(3).

The same holds good for: Engl.*container*$_1$ - Rom.*vas*, *recipient*, *container*$_2$ - *container*.

In making other choices as well, we have generally resorted to the relative frequency criterion offered by Michael West. For instance, in distinguishing between FIN and Div. M we have used the PDC label even when one single meaning is deceptive, for reasons of pedagogical strategy, with a view to warning those who learn English that they are faced with a difficulty.

Grammatical status refers to either morphological status (number, gender etc.) or syntactical status (voice, transitivity, etc.). Since total or partial dissimilarities of grammatical status are pertinent for contrastive analysis, they are the only ones words specifying.

Different morphological status (dif.morph.st.) e.g.
Engl.cousin - Rom.văr, verisoară (gender)
Engl.information - Rom. informatii (number)
Partly different morphological status (p.dif.morph.st.)e.g.
Engl.bean - Rom.bob (de fasole, cafea) (number)
Beans - fasole
Different syntactical status (dif.synt.st.) e.g.
Engl. to doubt - Rom. a se indoi (voice)
to enter - a intra (in) (transitivity)
Partly Different Syntactical Status (p.dif.synt.st.), e.g.
Engl. to be (link, auxil, modal, aspect) - Rom. a fi
(copulative auxiliary).

II. The Parts of the Dictionary.

The volume will be made up of two parts preceeded by an introduction. The latter will be an ample study of the contrastive method resorted to in analysing the vocabulary and working out the dictionary.

The first part will include the dictionary proper, the second will contain a number of appendixes, viz. alphabetic lists made up in accordance with certain contrastive objectives.

The dictionary should be looked upon as a condensed theoretical study of the 2,000 words included.

The starting point was offered by Michael West's dictionary, A General Service List of English Words (London, 1959).

As in M.West's dictionary, here the items are grouped into families of words so as to point out the lexical-grammatical relations of derivation and composition for the two languages. The transition from one dictionary item to another (within a family of words) is marked by a line.

Within the same item, the basic form is separated from its derived form by a dotted line. The sance sort of line is used between derivatives and between compounds.

Grammatical fuctions, as well as compound words are separated be a line-blank.

As for compound words, they are not exhaustively dealt with only the dictionary item generating compounds is indicated (compounds based on the first element; compounds based on the second element appear as expamles among the illustrations of the item), followed by a few examples. Michall West does not handle compunds in a consistent way. Some are dealt with under the basic item, others as separate words. We have decided to include them in the basic item, excepting in highly frequent compounds treated as separate words.

Homonyms were marked A,B,C and separated by a line-blank.

In order to give a complete picture of the family of words, Michael West also indicates negatively derived words and so do we, e.g. conscious - unconscious; consciously - unconsciously; consciousness - unconsciousness.

We have generally taken over M.West's way of specifying the various meanings of a word, since we consider he observes the criterion of semantic oppositions, besides that of freoquency. Whenever we thought his division into meanings insufficient or unsatisfactory, from a contrastive point of view, we resorted to certain modifications.

The Romanian part of the dictionary comprises the semantic equivalents of the meanings as well as the translation of the respective contexts. We have frequently modified, supplemented or even replaced the examples by more representative illustrations, sometimes resorting to other dictionaries (Hornby, Harrap's etc.)

Each item includes the most frequent set-phrases (marked by *Phrases* or *Special Uses*)with their respective translation, with a view to facilitating the acquisition of idiomatic English.

On the left side of the page (i.e.g. The English part), M. West's specifications have been left out, while indications concerning grammar, context, style or geographical (American English, in particular) restrictions have been preserved or even supplemented.

On the right side of the page (i.e. The Romanian part), when no exact equivalent can be found, further semantic specification are given, as well as indications concerning grammar or the semantic field the word is included in.

Each entry in the dictionary is labelled by means of sigles (in the right-hand upper corner) which state the contrastive type, and subtype the word belongs to, thus marking the degree of similarity or dissimilarity between the respective lexemes.

Going futher than M.West, we have indicated (by *See also* ..) under the English part of the item, the synonyms to be found in the dictionary and, under the Romanian part, we have specified Romanian homonyms, as well as the equivalents of deceptive words.

Both this aspects and the one mentioned above (concerning sigles) form the part that marks the structural relationships of the respective lexemes.

The phonetic transcription of each dictionary item is supplied, and so are the main forms of irregular verbs, as well as irregular or suppletive degrees of comparison, irregular noun plurals, etc.

Michael West's dictionary is aimed at being, first and foremost, a frequency dictionary. We expected our dictionary to offer a possibility of confronting the two languages from the point of view of frequency, but this has proved impossible, for two main reasons:

First, there is no Romanian dictionary stating the frequency of meanings.

Secondly, even if M.West has attempted to offer very precise semantic percentages, they are not always reliable because his corpus is being based on the written, not the spoken language.

Moreover, certain percentages are quite arbitrary and even fanciful, for instance when the author indicates, by means of an asterisk, that the specified figure refers to an unknown total of words. Besides, there is certain degree of subjectivism both in his way of establishing some polysemantic values and in his treatment of set-phrases.

We have tried to do away with these shortcomings by resorting to other dictionaries, but they do not specify the frequency of meanings.

Since we have added a number of meanings that occur often, as well as words which, according to other dictionaries, belong to the 2,000 most frequent ones, we have decided to give up the idea of specifying the exact frequency of words and meanings and to indicate only the frequency group each word belong to (within a scale of groups containing 500 words each). As we have mentioned, the second part will be mentioned, the second part will be made up of appendixes, consisting of the following lists:

- a list of decreasing frequency for English and one for Romanian, with a view to offering an approximate comparison of the frequency rank of lexemes in each of the two languages;
- alphabetic lists of contrastive types and subtypes (in English), i.e. lists of Cognates, P.C.D.C.etc.
- an alphabetic list based on the prepositions required by certain verbs, nouns adjectives and adverbs, with their Romanian equivalents;
- a list of the most frequently used complex verbs, with their Romanian equivalents;
- alphabetic lists of words and meaning (in English), graded for the first stages of teaching.

This last appedix turns up the pedagogical conclusion of the contrastive dictionary.

The lists offer an adequate hierarchy of words and meanings arranged according not only to their frequancy, but also to the degree of difficulty revealed by their confrontation with Romanian.

III. For whom the Dictionary is Designed.

As can be seen, judging by its objectives, the dictionary is mainly designed for teachers of English and authors of English text-books. It will help them to avoid the numerous more or less rare and useless words, which still burden many text-books.

The dictionary may be used by anybody who is interested in the contrastive typological study of the vocabulary of English and Romanian, thus offering a starting point for further theoretical studies.

However, it should be pointed out that the dictionary will be of interest not only to a small number of specialits, but also to a much larger audience, i.e. the ever growing number of Romanians who are learning English with or without a teacher. Indeed, it will enable them to acquire quite rapidely and easily the basic vocabulary that is absolutely necessary for the first of their work.

Unlike any ordinary dictionary, however good it may be, this one, being compiled on a contrastive and on a structural basis, warns the learners of English of the difficulties, (lexical and, often grammatical) they are likely to meet with , difficulties that are due to the dissimilarities of the two languages and are revealed by their being confronted.

By facilitating the solution of such difficulties, the dictionary contributes to the rapid and systematic acquisition of the basic English vocabulary, and of its main grammatical implications. To a certain extent, it may therefore be used as a textbook.

A,AN indef.art.	**DF, IM** dif.morph,art.(gender)
1. A book, a pencil	1. un, o o carte, un creion
A insect has six legs.	O insectă are şase picioare.
Special use	
Many a -	Mulţi, multe
Such a-	Un/o - atît/aşa de
So large a -	Un/o - atît de mare
2. (with numbers)	2. (cu numere) un, o
A hundred, a thousand, a dozen	O sută, o mie, o duzină
3.	3. pe (distributiv)
Once a day,week, month	O dată pe zi,săptămînă, lună
Six shillings an hour	Sase şilingi pe oră/ora
ABLE adj.	**P.Dec C, C(2)**
1.	1. capabil, în stare.
Able to take care of	Capabil/în stare să se îngrijească /ocupe de
2.	2. capabil, priceput, abil.
A able man	Un om capabil/priceput
You must find an able lawyer	Trebuie să găseşti un avocat priceput/abil.
It was a very able retort.	A fost o risipă foarte abilă.
ability n.	**Dec.C** sim.str.
1.	1. capacitate, pricepere.
A man of great ability	Un om de o mare capacitate
Musical ability	Competenţă muzicală
2.	2. capacitate, putere.
Ability to learn	Putere de a învăţa
	Nu abilitate - slyness
ABOUT **about** adv.	**DF,Div,M,** p.dif.constr.
1a.	1a. în jur,(de jur) împrejur,pe aproape.

To stand, sit, lie etc. about	A sta, şedea, zăcea etc. primprejur/ pe aproape
Is the manager anywhere about?	Directorul este undeva pe aici/ pe aproape?
1b.	1b. încoace şi încolo
To move things about	A muta lucrurile încoace şi încolo.
To knock smb. about	A maltrata pe cineva.
2.	2. aproximativ, cam, oarecum,
About right, about finished	Aproximativ exact, terminat în linii mari
3. (+ infinitiv)	3. pe puntul de a
I am about to tell you.	Sînt pe punctul de a vă spune.
about.	
prep.	DF, Div.M. p.dif.constr.
1.	1. prin, pe lîngă
Flowers dotted about the grass.	Flori resfirate prin iarbă
Standing about the door.	Stînd lîngă uşă.
2.	2. în jur de, aproximativ.
About 3 o'clock; about 12 ounces	In jurul orei 3, aproximativ 12 ucenici
3a.	3a. cu, în legătură cu
There is something dishonest about	E ceva necinstit în legătură cu asta.
3b.	3b. cu privire la, despre.
He was speaking about his son.	Vorbea despre fiul său
Quarrels about money	Certuri pentru bani
To make inquiries about	A face cercetări cu privire la

ABOVE	
above	
adj	DF.IM. p.dif.contr. sus, mai sus.
A voice from above	O voce (de) sus
Special use	
See p.7. above	Vezi mai sus.
See aslo up	

ABROAD	DF,PIM p.dif.constr.
adv.	
1.	1. în străinătate
She travelled abroad	A călătorit în străinătate.
News from abroad	Stiri din străinătate
2.	2. peste tot, pretutindeni.
The idea immediately spread abroad, throughout the contry.	Ideea s-a răspîndit de îndată în toată ţara.

ABSENCE	PC, DF (1)
n.	
1.(usually followed by of)	1. lipsă
Absence of self-respect	Lipsă de demnitate
Total absence of hair	Lipsă totală de păr.
2.	2. absenţă
A long absence	O absenţă îndelungată
No one noticed his absence	Nimeni nu i-a observat absenţa
In the absence of the manager	In lipsa/absenţa directorului

absent	PC, DF (2)
adj.	
1. (usually followed by from)	1. absent
Absent from the meeting	Absent (de) la şedinţă
2.	2. inexistent
In these animals the tail entirely absent.	La aceste animale,coada lipseşte compet/este inexistentă.

ABSOLUTELY	C
adv.	dif.str./constr. (în mod) absolut
Absolutely necessary, right, etc.	Absolut necesar, corect, etc.
Absolutely nothing	Absolut nimic.

ACCEPT	C
v.	
1.	1. a accepta, a primi
The accept a gift	A accepta un cadou
He accepted £lo for the book	A acceptat 10 lire pentru carte
He will accept the post of headmaster.	Va accepta/primi postul de director.

2.	2. a accepta, a fi de acord cu
To accept a suggestion	A accepta o sugestie
The accepted opinion	Părerea (general) acceptată.

ACCIDENT	P.Dec C,C (1)
n	1. accident
1.	
The meet with an accident	A avea un accident
Accident on the railway	Accident de cale ferată
2.	2. întîmplare, hazard.
It was a mere accident that I heard the news.	Am aflat ştirea dintr-o pură întîmplare.
Phrase	
By accident	Din întimplare

accidental	C
adj.	accidental, întîmplător
An accidental meeting	O întîlnire accidentală/întîmplătoare

accidentally	C
	dif.struct./constr.
adv.	(în mod) accidental, din întîmplare
We met accidentally	Ne-am întîlnit din întimplare
See also by chance	

ACCORDING TO	DF,AM dif.constr.
prep.	după, potrivit, în conformitate cu
According to my ideas	Potrivit ideilor mele
According to Smith	După Smith
According to plan	In conformitate cu planul.